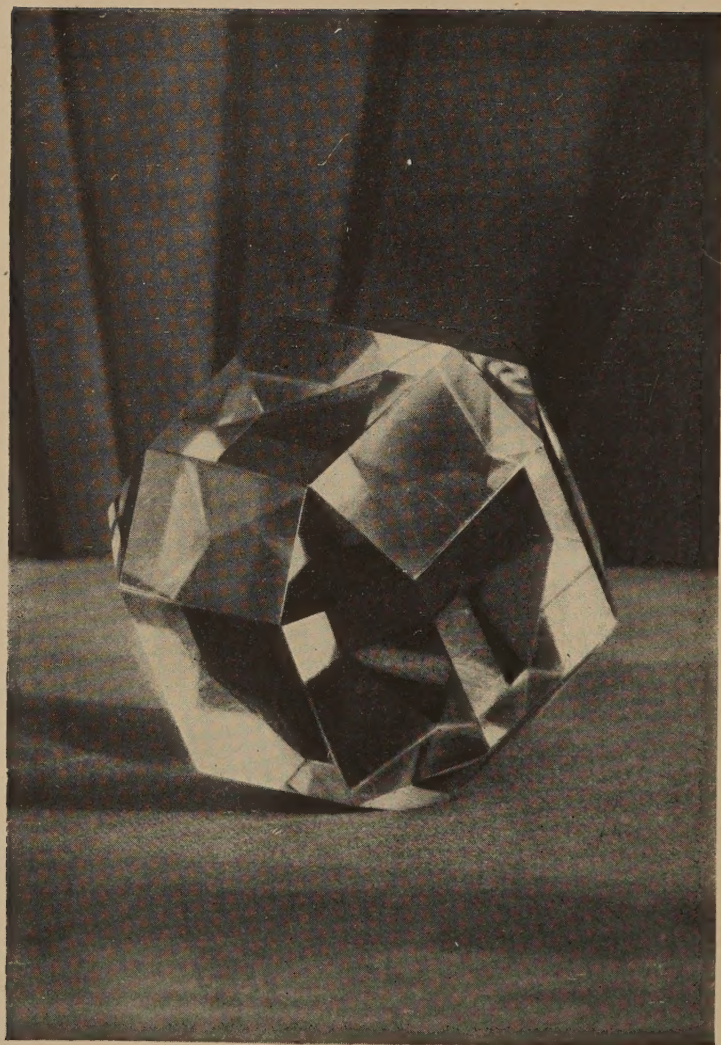


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INTRODUCTION TO ART



INTRODUCTION TO ART

*THEORY · PRACTICE
HISTORY*

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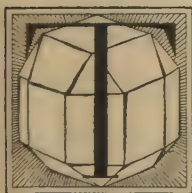
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To
BAY=BOY
My Saddle Horse

who, by making the supreme sacrifice while I was holding his guiding rein, provided the opportunity for this book to be written. On the evening of July 19, 1929, my husband and I were returning from a horseback ride, when, just as we were entering our own driveway, Bay-Boy, the horse I was riding, was struck by an automobile and killed. I escaped with only an injured foot which confined me to my room for three months, during which time I occupied myself by recording in permanent form the material gathered during twenty-five years of teaching

PREFACE



HERE seems recently to have developed a desire to synthesize all knowledge in order to bring it within the scope of a brief but workable outline or introduction. Being convinced that a real appreciation of art may be derived only from a knowledge of its history, purposes, and modes of expression, and hoping to prepare a basis for an understanding and perhaps practice of art, I am presenting a general view of the field of representation and design. I am introducing the principal achievements in architecture, sculpture, painting, and the crafts, and seeking to show that art is the living product of its civilization and that it holds an important place in relation to language, history, geography and community interests.

A proper social introduction is one that proceeds in

good form in every detail: The name is spoken and heard distinctly; the person introduced is at his best and is presented in a gracious manner; and further advances are made only with the utmost respect. If the introduction has made a favorable impression the general appearance of the one introduced will always be held in memory, though the twain may never be on intimate terms. In giving myself the pleasure of introducing to you, Art, I desire that she make upon you a pleasing and lasting impression. Should your sincere admiration be aroused and should you, as time goes on, learn to know her better even to the point of intimacy, allow me to assure you that she will prove a charming mistress if you hold yourself a devoted slave.

This book is printed without illustrations, except for the symbol of the Blue Glass Paper-Weight, because I could come upon no plausible nor logical plan by which either to select or eliminate the illustrative material. The field is so vast and the output so voluminous, and withal so accessible, that I am suggesting what I consider the more satisfying plan of assembling your own illustrations.

In the preparation of this book I am indebted to: Paul

Parsons of Columbia, Missouri, for the photographs of the paper-weight; Helen Jo Scott Mann, Department of Journalism, New York University, for valuable suggestions as to the general structure of the book; Lawrence Mitchell, William Woods College, for help on Color; Bernhardt Wall for the material about the printing crafts in the chapter on Technique; Lorado Taft for a critical reading of the parts pertaining to Sculpture; Frank Alvah Parsons for the idea and suggestions of where to obtain the material for Correlation of Art with Modern Industry; Prof. Daniel V. Thompson of Yale for help on Technique; Miss Rae Stockham, Librarian of Tremont Branch, New York Public Library, for supervision of the reference lists; the many authorities on art whose work has been listed in the Addenda; and finally to James E. Van Toor of Richard R. Smith, Inc., Publishers, for careful oversight and constructive criticism in the preparation of the manuscript for publication.

May, 1930.

INTRODUCTION TO ART

CONTENTS

THEORY

Chap. i	ART	Page 3
	<i>A general survey of the subject</i>	
Chap. ii	FORM	Page 21
Chap. iii	COLOR	Page 43
Chap. iv	DESIGN	Page 63
Chap. v	PERSPECTIVE	Page 87
Chap. vi	ILLUMINATION	Page 105
Chap. vii	COMPOSITION	Page 127
	<i>The first three chapters of this group deal with the basic elements of art; the last three are an expansion of the chapters on Form, Color, and Design, under different names</i>	
Chap. viii	TECHNIQUE	Page 147
	<i>This chapter tells how it is done</i>	

INTRODUCTION TO ART

CONTENTS

PRACTICE

Chap. ix REPRESENTATION Page 169

Chap. x INTERPRETATION Page 199

Chap. xi CREATION Page 221

Chap. xii DECORATION Page 243

*In this group of "ations," the reader will find
some of the things that art has accomplished*

Chap. xiii CORRELATION Page 271

*The connection between Art and Living, a
very vital concern of the whole subject*

CONTENTS

HISTORY

This is the history of the accomplishments in the various arts, which logically and also according to custom should have been placed first; but since some consider history dry as dust, I was afraid to put it first for fear the book would not be read. It is hidden here at the last so that the reader may come upon it unawares, and in case he has enjoyed what goes before, he may be interested in the facts that these chapters contain

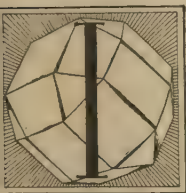
Chap. xiv	ARCHITECTURE	Page 293
Chap. xv	SCULPTURE	Page 319
Chap. xvi	PAINTING	Page 355
Chap. xvii	CRAFTS	Page 397
Chap. xviii	BEAUTY	Page 425

This is the moral of the story.

ART

1. What is Art?
2. Origins
3. Periods
 - A. Ancient
 - B. Classic
 - C. Medieval
 - D. Renaissance
 - E. Modern
4. Divisions
 - Architecture
 - Sculpture
 - Painting
 - Crafts
5. Why an Introduction to Art?

ART

1. *What Is Art?*

HAVE a blue glass paper-weight. It is beautiful and useful. It was given to me when I was so young that it seems I have had it always. I love the feel of it, the look of it, and the possession of it, I love to contemplate it, to enjoy it, to use it, to own it, and to hand it to someone else to look at and use and enjoy.

Its color is the blue of the sky and the sea and a part of the land, the color that is more abundant than any other in the world, and the color that to many people is the most beautiful and satisfying.

It is crystalline in shape, being made of geometrical forms with plane surfaces. It is a cube with the corners cut octagonally by rectangles and then again into triangles. These shapes are arranged in a well balanced manner. It is just the right size to hold in one's hand and to turn over and over.

It has a smooth texture, and handling does not impair its polish. Hold it up to the light and it is so bright and clear that it gives one ecstasy. Place it in the shadow and it is so deep and rich that it gives one joy. It looks different in varying lights and reveals new beauties with every change of illumination. It holds the paper firmly on my desk when I am at work and gives me something to muse upon

when I rest. When I go abroad, I can take it with me and realize its presence, or I may leave it at home and bear it with me in memory.

Art is like that. It has form and color and texture and tangibility, and its development includes design and perspective and illumination and composition. It is beautiful and useful, inspiring and instructive, and withal illusive. A realization of art began with the earliest awakening of human consciousness. Its expression is a natural impulse, but its development is the product of long ages of investigation and experience. It can be seen with the physical eye and the mind's eye. Its presence is a delight and yet it does not have to be always present to be enjoyed for it lingers long in the memory.

My blue glass paper-weight is but an atom of all the glass mountains in the world, yet it is complete in itself. It was chosen by man from the chaos of matter and given by him an identity of its own. It is a work of art, for it was *carefully selected by human intelligence, skillfully manipulated by human hands and purposefully adapted to human needs*. Art is dependent on man for its selection and manipulation, and man is dependent upon art to embody his experiences, represent his ideas, and to serve him.

2. Origins

In the beginning, people made marks and signs in order to express their thoughts or dreams to one another. That was the natural mode of self-externalization. The first marks and signs were crude and formless, but by repetition and experience in their use, they became definite and expressive.

Now and then there would be someone who made a

mark that was different from other marks. It expressed his personality, representing what he thought he was like or what he longed to be like, what he intended to do for himself or for his fellows. Perhaps it designated his business and where he was from, it may have been a record of something he wished to remember about a conquest or an encounter or a council. His sons and his grandsons were proud of his mark. They followed him in its use and gloried in it. They attempted to emulate the qualities it portrayed and they wore it in the plumes of their bonnets as a crest and on their tunics as a coat-of-arms. It became their heraldry.

Thus the individual mark or symbol came to represent a family or a clan or a tribe, and sometimes these groups would pool their characteristics and signs so that a composite emblem was evolved representing the entire community. Finally, communities would be bound together as in a country or a people or a nation, and the mark would develop into a flag and colors and a national emblem. The characteristics of the people thus united were those of the art which they had held before themselves and idealized.

When, in the course of time, human beings had held repeated communications with one another, the marks and signs which they used became stabilized into definite meanings. People gradually became more analytical and they saw what an advantage a standardization of these forms would be; so they sorted them and classified them, and it became generally understood that certain forms meant certain things. At first, there had been a picture for every idea, but these pictures became overwhelmingly numerous when there was one for every word. Therefore

words were analyzed and dissected and symbols were developed to designate their integral parts. These symbols became the alphabet.

3. *Periods*

A. Ancient	— 700 B.C.
B. Classic	700 B.C. — 400 A.D.
C. Medieval	400 A.D. — 1400 A.D.
D. Renaissance	1400 A.D. — 1700 A.D.
E. Modern	1700 A.D. —

In order to correlate a knowledge of art with general information along other lines the material of the historic chapters of this book is arranged according to the chronological periods familiar to all students of history and literature.

Although the so-called art periods are arbitrarily named and dated and arranged in a seemingly concise form, the fact remains that periods of art can only be designated in a most indefinite manner, for general changes do not occur at fixed dates nor do they develop logically into set styles. One lingers on beside the other; the new begins before the old is ended. A style grows out of what has gone before and influences what comes after, but it does not necessarily improve upon its predecessors. It simply reflects its time.

A. *Ancient*

In the beginning, time dragged so heavily and progress was accomplished so slowly that the periods of this long-drawn-out development are appropriately called ages. First there were the Stone Ages, the smooth stone age and the carved stone age, paleolithic and neolithic. Paleolithic men picked up stones in their native state and

used them. Art then was only a matter of *selection*. Neolithic men selected stones and then chipped or carved them; thus entered into art, the element of *manipulation* as well as selection.

In the metal ages which followed the stone ages, man began to be curious and experimentative. He dug attractive-looking substances from the earth and heated them, and made them into forms that served him and pleased him. He fused the copper and tin together into bronze, and made daggers and spears and swords and tools. That was the bronze age. In the iron age, that useful and widely distributed substance, iron, was made into utensils as well as weapons and ornaments. When people found a little time for relaxation from the strenuous business of self-preservation, they decorated their utensils and weapons with parallel lines and zigzags and curves, and carved representations of deer, bison, and other animals upon them. Thus *selection* was beginning to be *discriminating* and *manipulation skillful* and it was all being done to a *purposeful end*.

After these indefinite and undefinable ages which are hardly more than geological classifications, there began to be geographical as well as chronological divisions. Boundaries were set, civilizations established, and the order of events recorded.

The art center of the ancient world was seven hundred miles in length and two miles in width following the course of the River Nile. The Egyptians who lived in this valley of the Nile were a solemn and mysterious people. They left as monuments to their civilization the enduring Pyramids and the Sphinx—that eternal symbol of unsolved mysteries. The designs on their obelisks and

temple walls were hieroglyphics. That language is now deciphered and we are getting something from it besides the decorative effect. From the excavations of the tomb of Tutankhamen have been revealed the wonders of Egyptian arts in metal and the crafts. The Egyptians also excelled in the making of textiles and in the precision of portrait sculpture.

In Mesopotamia, the valley of the Tigris and Euphrates rivers, lived the Assyrians, Babylonians, and Chaldeans. Their personal possessions were carefully finished and highly decorated. Their written language was the cuneiform; it was made of wedge-shaped signs, impressed in clay by a metal stylus. This language also appears as a decoration of statues and walls. Their works of art were enormous in size and finished in skillful detail. Remnants of the sculpture are the Winged and Human-headed Bulls and the Assyrian Lion.

Another civilization of ancient times grew up among the islands and along the coast of the Aegean Sea. The Palace of Knossos where the tribute to the Minotaur was supposed to have been paid, sometimes called the Labyrinth, was a vast and intricate structure with gaily decorated walls and equipment, indicating luxury and wealth and splendor. The Lions Gate at Mycaena is also one of the monuments of the Aegean civilization.

B. *Classic*

The art of Greece and Rome is called Classic because the civilization of this period reached a marked degree of excellence and set its standards high. Like that of later periods, it was a development from the past.

Classic art may be said, broadly, to have inherited its

inventiveness from the Ages, its precision from the Egyptians, its skill from the Assyrians, its elaboration from the Minoans. To these qualities the Greeks added the last touch—technical perfection. Hard upon Greek culture followed Roman imperialism, and art, having been developed by the Greeks, was dispersed throughout the world by the Romans.

The Greeks, whose native land bordered the Aegean Sea, claimed descent from an illustrious ancestor, Hellen. Wherever Hellenes lived, there was Greece. Their native background was the mountains, and their foreground the sea, an ideal combination. The Greeks possessed the real soul and spirit of beauty and theirs became the leading influence in later European art. They excelled in architecture and were more perfect still in sculpture. Perhaps the best examples of these accomplishments were the Parthenon and the Parthenon marbles.

The Romans added engineering to architecture and made use of the constructive form of the arch. They erected massive buildings such as colosseums and amphitheaters, built aqueducts and viaducts, and raised triumphal arches and memorial columns to the glory of their military achievements. They also developed portraiture in sculpture to a marked degree. By power and force they succeeded in bringing wealth and magnificence to Rome. They raided Greek cities, brought in their treasures and made their people captive. When there were no more treasures to confiscate they copied those which they already possessed, using Greek slaves to do the work. Thus Rome glorified herself and at the same time accumulated a heritage of art for the rest of the world.

C. Medieval

At the height of her magnificence and as a result of internal weakness and excesses, Rome collapsed. Barbarian hordes came down from the north, and everything that was destructible was destroyed. Beauty and culture were nothing to the Huns, Goths, and Vandals. Classic treasures were wantonly cast aside. The fragments were buried in the débris or ground up and used for building materials. Classic achievement was engulfed in the chaos of the Dark Ages.—Art must begin all over again—but hardly that either, for after real progress has been made there cannot be a complete return to the primitive. There are always the achievements of the past to profit by, even though its products have been cast aside.

Just at this point was the beginning of a new era, the era of Christian art. The spirit of Christianity was abroad in the world. Its awakening force was a belief in immortality; Christians had a faith in the future that the people of the ages had never dreamed of; that the Egyptians had tried to force by their own strength; that the Greeks thought they had made for themselves; that the Romans had ignored.

When in the fourth century, Constantine proclaimed Christianity the state religion of the Roman empire, he moved the capital to Byzantium, and changed its name to Constantinople. Thus East was joined to West, and since Greek influence had already been felt in the East, Byzantine art became a composite of Oriental, Pagan, and Christian elements. With this amalgamation came the disadvantage of having inherited too much; and art, strangely enough, was fearful, stilted, and non-

progressive. Its spiritual ideas were made to inhabit the poorest and meanest of human forms. In contrast to paganism, the human body was humiliated instead of exalted. Figures were elongated and faces emaciated and expressionless but the colors were rich and the general effect decorative.

Civilization during the Dark Ages was at a lower stage than antiquity had left it, but the monasteries redeemed what they could from the wreckage of the past. They preserved the classic languages and a few of the spoils of art from the general débris; they fostered the spirit of Christianity, and finally this new spirit began to prevail. Roman, barbarian, and Christian influences combined, the romance languages began to take form. The art of this period is called Romanesque because it paralleled the rise of the romance languages.

When the art expression of the Medieval period proceeded toward the north it was called, in derision, Gothic, a synonym for barbaric, but this Gothic art became eventually the glory of Medieval times. It was as though the Huns and the Goths and the Vandals, those barbarians from the north, had finally begun to see something in the classic beauty which they had so wantonly thrown aside and were making atonement by developing an interpretation of their own idea of beauty. Gothic art with its ascending spires, carved interiors and stained-glass windows was different, very different, from Classic art with its colonnades and statues and triumphal arches, but by its means the Medieval period was able to say to the world, "We are sorry we cannot restore what we destroyed but we are giving you this instead."

D. *Renaissance*

Early Christian, Byzantine, Romanesque, Gothic, and a revived Classic art were the elements which were united in the Renaissance. Christians had lived through the persecutions of the Dark Ages for nothing except a hope of a reward hereafter. Until the year one thousand they daily expected the end of the world when all their wrongs would be righted. Finally, it became apparent that the end was not yet, and by the fifteenth century, with what we call the beginning of the Renaissance, people began to see that life itself might be worth the effort. This change in point of view was the main difference between the Medieval and Renaissance periods.

There had been the enthusiastic joy of new discoveries in ancient times and the pleasure of perfecting these discoveries in classic times. Then discouragement set in and darkness overwhelmed the Middle Ages. In the Renaissance there was joy again at the revival of the best that had gone before and a hope in the future.

Humanism was the principle and individualism the power that made the Renaissance. Humanism meant culture, and technically referred to a revived study of works in the Greek and Latin languages. Here originated the college curriculum of today and Greek and Latin are still known as the "humanities." This was the age of investigation, the pushing out of trade and the revival of learning. America was discovered. The invention of gunpowder changed the method of warfare and fostered a new equality so that the world was not in quite such a state of continual upheaval. The art of printing put sources of knowledge within the reach of the people.

There was somewhat of stability of standards, and leisure in which to pursue the arts and learning.

Along with the discovery of a past upon which to build, the Renaissance gave impetus to the creative powers. Merchant princes poured out their wealth for art and scholarship. The church, in monastery and cathedral, gave artists opportunity to pursue their work. Renaissance architecture was the embodiment of luxury. The magnificence of the palaces showed that, as well as the wonderful cathedrals which were adorned with world masterpieces of painting and sculpture. In the art of this time, *careful selection* was made from the treasures of the world and there was *skillful manipulation* of the richest materials to the *purposeful* end of luxurious living.

E. Modern

We date modern art from 1700 but, as we said in designating the periods, dates cannot be definitely set nor can changes be precisely described. From the High Renaissance, naturally, there was a descent, for from the heights one must come down, if only for the opportunity of going up again.

The trouble with the period of modern art was that too much had been discovered. As in Byzantine art, the inheritance had been too great and it could not all be assimilated. At first, particularly, there was deterioration, for artists became what we call "mannerists" or "eclectics," that is they imitated the manner of one particular artist or else they "elected" what they considered the best qualities of several artists and combined them as their own.

One would think that with so many things being

discovered—the principles of form, color and perspective as well as processes, materials and techniques—artists would have forged ahead and accomplished wonders. But such was not the case. They had to go farther and farther back until they had the attitude of the primitives and followed them to nature herself. To help them were archaeological finds which made it possible to build tier on tier from the foundations of the past—the recovery of the buried cities of Pompeii and Herculaneum, the treasures of the Egyptian tombs and the weapons and utensils of the earliest ages.

Modern art is abstract rather than representative and literal. There appears to be an overwhelming emphasis on the material things of life and a scientific attitude toward them. From a foundation of technical knowledge contemporary artists have swung out into all sorts of “isms,” away from imitation and realism to mathematics and science or pure creative qualities.

It is difficult to characterize modern art, especially contemporary art, because of the lack of distance. The view is too close. We can see the stones at the base of a mountain when we cannot see the summit. Some people think that art has gone wild and that all modernism is meaningless, but however that may be, it has certainly affected every phase of modern life; buildings, clothes, the stage, automobiles, and industry. Things are new and different.

The ground has been broken but there is not a very general following of the furrows. The conservative ego in me is constrained to say that ruts do mark the road and they are safer unless there is a smooth surfaced road ahead. When there is a splendid pavement everything

goes well. It is in the interim between that disasters occur. Modern art has come out of the ruts but the dependable pavement is still in the process of construction.

4. *Divisions*

Architecture

Sculpture

Painting

Crafts

In the beginning the varying manners of art expression were influenced by the different materials and methods which people used. Some artists worked with large substantial materials such as logs and stones. They selected them and arranged them and fitted them together until they stood firmly in large forms that people could go in and out of, and that was architecture.

Some made representations and designs by cutting or incising lines into stone or wood. They scraped and worked until they had made an indented line and a raised surface, and that was bas-relief. When they had worked all around the form, shaping it on every side, that was sculpture.

Some persons would linger long over the line and mass of the object or idea they were trying to represent, and that was drawing. Some added color by experimenting with vegetable and mineral stains, and that was painting.

Others, while they were gazing into the fire, saw that metals were made soft and pliable when they were hot, and that they fused together, and so with hammer and tongs, they forced these hard substances to take on new forms, and that was smithery. Some noticing prints in the moist clay, picked up the clay and handled it and

shaped it and experimented with it, drying it as they had seen it dried by the sun to make it firm and lasting, and that was pottery. Some took weeds and grasses and intertwined them and twisted them into shapes so that they would hold together, and that was basketry. Or again they selected hair or fiber and wove them in and out, under and over and made textiles. These various processes came to be known as the crafts.

This, *selection and manipulation of material things with care and dexterity to a purposeful end, is art*—a universal expression that everyone uses or is influenced by in one way or another. The results of the different forms of art expression tell the story of when and how people lived and worked and loved and died, how they supported themselves and how they entertained themselves, what they looked like and what they ate, what they knew and what they could do, what they were afraid of, and what they believed in, their hopes and fears and faiths; and the universal language is here and now continuing to record these same vital facts.

The specific divisions of art which are treated in this book are architecture, sculpture, painting, and the crafts. These are called arts because the material of which their products are made is *carefully selected by human intelligence*. It is *skillfully manipulated by human hands* and the finished product is *purposefully fitted to human needs*.

Architecture is given first place among the arts because it is masterful and impressive, and because its protection is necessary to the existence of the other arts. Sculpture is next because it was first used as an accessory to architecture, and although it may appear cold and aloof, it is

nevertheless thoroughly dependent upon its architectural surroundings, for its effect. Painting follows after. It is an emotional and expressive art and self-sufficient except for the necessity of the physical protection of architecture. The crafts come last because they are a little more lowly than the other arts, but although they may be lacking in dignity and impressiveness, they are popular and intimate and genial, and in some respects deserve to be placed first.

5. *Why an Introduction?*

All of this reviewing of the origins, periods and divisions of art has little to do with the real spirit of art. If that were all this book contained it should stop where it began for these things are not art—they are only about art.

I am giving you these facts, dates and names with the hope that after this introduction you will be interested in seeking further acquaintance with art through some of the various channels of art activity.

There are many ways in which to follow up this introduction. One might study history and appreciation of art in college courses; or enter a studio and become proficient in the practice of one of the several divisions of art; then there are museums and libraries in which to search out origins; and there is a chance for actual creation in the industrial centers. But most of all is a knowledge of art needed when each of us becomes a part of the great purchasing public that we may encourage *careful selection and skillful manipulation* of material and the adaptability of the result to its *intended purpose*.

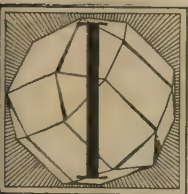
FORM

1. The Primality of Form
2. Significant Form
3. The Human Form the Criterion
4. Expression of Form
 - A. Line
 - B. Mass

CHAPTER II

FORM

I. *The Primality of Form*



IT IS difficult to decide whether to put form first or color first in organizing a discussion of art. But, starting with the very beginning of things, we find this passage in the Bible concerning the creation: "And the earth was without form and void." So we conclude that the fundamental quality that chaos lacked was form. Continuing this statement we read "and darkness was upon the face of the earth." Then from the midst of formlessness and darkness comes the Creator's first command, "Let there be light!" When there was light then form was revealed. Form and light are co-existing elements; they are both realized at the same time; they were simultaneous in their revelation, if not in their creation.

Color and light are used as interchangeable terms throughout this book because light is the result of the reaction of the vibration frequencies which make the spectrum colors. In fact we say that all the colors of the rainbow, that is the primary colors and their combinations, are the constituents of white light.

There is no form without color and there is no color without form. The two can hardly be considered separately because light by itself would be reduced to the

solar spectrum and form alone would be abysmal. Color must always be the color of something and form must always have some color. Since color must necessarily be the color of something, it always has form, else it would not be something but nothing. Art very definitely deals with "somethings"; it cannot exist until it becomes a material, tangible, visible thing; and a material, tangible, visible things means form.

Our vision has acquired the habit of recognizing simultaneously two elements in the universe, form and color. These two elements are inseparable. It is only artificially that we are able to distinguish between them. In nature there is no separation between the form of objects and the color of objects; it is only the limitations of the artist's medium that forces this separation. In a drawing which has only black and white and greys, our eyes, aided by memory, replace the spectrum colors and make the effect understandable.

When people have known only black and white reproductions of paintings they sometimes find themselves quite disappointed when they see the originals in color because in their imaginations the color scheme was perfect, and unfortunately in many cases the originals do not come up to this expectation.

Form is generally conceded to represent the foundation or skeleton of a work of art, and color that which enlivens it. It must be admitted, however, that the life without the skeleton would be even more incomplete than the skeleton without the life. So, from the standpoint of expression through the mediums of art, we are putting form first.

The conditions and requirements for the representa

tion of form are different in architecture, sculpture, painting and the crafts. Form is three dimensional, extending into the entire space around us. Three dimensional form is readily represented in architecture, sculpture, and the crafts, for in them length, breadth and thickness actually exist. In painting, depth or thickness practically does not exist and can only be represented by the ingenuity of the artist.

How are we going to represent three dimensions, when only two of them actually exist within the range of the medium of drawing and painting, plainly a flat surface with only two dimensions? In pictorial representation we must represent the whole volume, or mass, of form on a plane surface. This feat—inclusion of the third dimension, depth—has been accomplished by understanding and using the rules of perspective. Representation of depth has been solved as a problem in solid geometry and by the use of mathematical rules. Intellect therefore has found a substitute for the actuality of the third dimension.

We now see why, in the traditional language of art, form is said to represent thought; and color emotion. We speak of the thoughtful art of Florence and the colorful art of Venice, meaning that the thoughtful Florentines expressed their ideas most adequately in line, while the emotional Venetians expressed themselves in color. I think we are willing to concede that realization and expression of form is that part of art which requires the greatest intellectual effort.

2. *Significant Form*

There are two kinds of form, actual form and visualized form; that which actually exists and that which is

perceived to exist. We have just said that in the arts of architecture, sculpture, and the crafts, the representation of form was not a problem but a reality. Visualized form is that which is represented in painting and drawing by the aid of perspective, and which in architecture and sculpture is the impression that meets the eye and not the thing itself. Perspective represents things as they are seen to exist, instead of as they actually are. Yet we would not call it a deceptive art; it is rather an aid to the fullest representation of ideas that must take material, tangible, and visible form in order to become art.

Again a sub-division may be made of visualized form into significant and non-significant form—form which has a definite and worth while message, and form which is of no particular consequence. A realization of significant form may come to the artist through his observation of the actual appearance of things, through recollections of things he has seen, or through his imagination. A true artist catches and records significant form, but he who forgets or remembers inadequately has failed to get the real meaning. Perhaps that is what Mr. Chase meant when he used to say to his class. "Don't tell me you can see a thing when you can't do it." He impressed upon his pupils the fact that if they understood the real meaning of the form they were trying to represent, in other words its significance, they could actually represent it. Artists have an adage that says, "What you see, you can do."

In expressing form the artist should understand the relation of the parts to the whole and be able to select the really important things for the permanency of his medium. In art we must have types and universalities:

we cannot afford to interest ourselves in the casual and non-significant. In life we are surrounded by particular things and through them we sense the universal which is represented in art.

I have a picture of a live oak tree. It represents to me not one tree but all trees. I realize that there are many trees as perfect as this one and perhaps larger and more beautiful, but this one is satisfying as a type. It has the very nature of the live oak, and it signifies to me all the live oaks of the south. Great artists are known by the types that they have created. Fra Angelico's angels, Michelangelo's giants, and Corot's trees are significant, for through these types the artists have represented universality.

I once had the privilege of seeing a precious bit of carved ivory representing Christ on the Cross. The sensitive body seemed fairly to quiver as it was unwrapped from the folds of packing cotton. The ivory image was pulsing with the full life of the one who had created it. When it was turned over and I saw the magic letters B CELLINI then I understood why I had been so moved. But—the arms had been lost and an attempt made at restoration. Packed away in the cotton of the same little box were arms, but they were so crude that the most undiscerning person would have cast them aside as spurious. They had the general shape of arms, but they were clumpy in form and unexpressive in line. As forms they had no significance; it would have been better if they had not been made.

3. *The Human Form the Criterion*

Why is it that the human form is taken as the criterion

in all phases and conditions of art? Why is it that the representation of the human figure is the subject that is studied most assiduously in art schools, and also by individual artists? Why is it that the human figure dominates, so thoroughly, all current art exhibits, as well as museums filled with masterpieces that have come down to us through all of the art periods? Is it because it is the most perfect thing in the world and the most fundamental; and has that fact been so long established because the Greeks said it was so and made it so? Or is it because we moderns have learned so well how completely expressive it is that it has become the criterion? To all of these questions there is one simple answer. The human form is the height of creation. It was in that form that the Creator saw fit to set the stamp of his own image and to light the spark of divinity. It is His signed and certified masterpiece.

People seem to be much more interested in representations of the human form than they are in anything else. Lifeless objects that are made by man himself and over which he has complete control, do not interest him so much. Landscapes and animals appeal to him greatly, but not pots and pans and jugs, only as they are affected by the light and life of nature around them.

In the field of esthetics, beauty and the human form are closely associated. The human form has beauty of proportion, grace and skill and swiftness of movement, control and response and correlation. By its mystery and its power all people are pleased or displeased, charmed or haunted. There is a curiosity and a fascination always leading the observer, and the artist as well, on and on in

the striving to represent and to interpret the human form.

One cannot possibly draw a thing until he has made a profound study of it. The artist must understand construction as well as outward appearance before he can draw the figure. He must feel, kinesthetically, the flesh, the bones, the angles and the curves. With all of this knowledge there must also be the coordination of his own eye and hand. A present day teacher of art has called life drawing "a tool of the trade"; and it is the tool that is put first in the pupil's hand; it should be made a keen and capable tool.

Academically, if you are ready to draw the figure in the life class or from a cast, the first thing you want to know is how to measure. When you are prepared with charcoal and charcoal paper, drawing board and easel, with the figure before you; take your stick of charcoal between your thumb and fingers and hold it vertically at arms length, with elbow stiff, directly in front of you. Keep one eye closed and the other on a line with the shoulder of the arm with which you are measuring. Now with your thumb, which is free, the charcoal being held by the fingers, determine the relative size of the head. Place the tip of the charcoal so that it appears to be even with the top of the head, move the thumb down until it indicates on the stick of charcoal the point where the chin comes to. That gives you the size of the head from where you are standing. Now place this measurement down the figure and see how many heads high the figure is; that is how many times this measurement will go into the whole height. This of course is only a comparative measurement and has nothing to do with the size you are going to

make your drawing; that can be any size you wish it to be.

If you are measuring an ordinary human being or the Venus de Milo the figure will be seven and a half heads high. If the model is a Greek figure of the Classic period it will be eight heads high, for Greek figures have rather small heads. If it is a model of the French type it may be only six and a half or seven heads high, and if it is a child the proportion will vary according to age. At two and a half years a child is three heads high, at six four heads high. A very dependable way to tell a child from an adult at a distance, or when seen in silhouette, is by the proportion of the head size to the body, for the head gets its growth first.

So much for the measuring of the figure; but you may be in a sketch class, trying to get the swing of the figure; or in a class of costume design where the rules of dynamic symmetry are used. In these cases you choose the construction line that is most obvious, the main direction of the line. If you are drawing a side view of the figure, the S curve, which is called the curve of beauty, giving both concave and convex lines, may present itself to you first.

In case you are doing a straight front view you should have a line down the middle for symmetry, a center, or axis, from which you can draw first on one side and then on the other various symmetrical forms. This gives you something definite to measure by. But with getting the proportion and the movement and the swing and the symmetry don't forget the placing of the weight and the establishing of the center of gravity. If the weight is on one foot that is where you want the tautness; the rhythmical swing is on the other side. If the weight is equally

distributed on both feet, be sure that both sides of the figure are symmetrical. The slow continuous moving picture has given us an excellent way in which to study the human figure. But in any of these ways of approach be sure you are seeing the figure as a whole. After that is realized it is easy to add details.

The importance of the study of anatomy needs to be stressed in making a representation of the human figure; for the skeleton is the foundation upon which the form is built. In fact the traditional method prescribed that the figure must first be learned from anatomy. Academic students lean upon anatomy like a crutch, instead of making figure drawing a free and supple representation of life and action. However, the figure is built upon the skeleton and the muscles, and this foundation must be understood. I have seen Luis Mora, mural and portrait painter, whose father was a sculptor before him, take a shaky, flabby charcoal drawing, made by some pupil in his life class, and with speed and precision place the skeleton within it, bone for bone, to show the reason for the lights, shades, and planes of the surface and to give the wobbly figure support. It is necessary to know what is underneath before you can draw the surface.

Beside a consideration of general construction and the skeleton there is the matter of solidity. In building up the three dimensional figure that has both roundness and solidity, very few modern artists can compete with the old masters. Some there are who draw the figure skillfully and expressively, but hardly with the power and reality of the old masters. Perhaps that last statement should be reconsidered, for on second thought I remember seeing figures in modern shows that seemed so all pervasive and

insistent that they gave one the feeling of a personality even more dominating than that of a real person. Some of these modern figures almost overpower one with their bulk and realization.

One important point about the employment of the human form as the criterion in art is that it is so easily standardized and so dependable as to the balance, harmony, and rhythm of its various parts. Canons and standardizations of measurements have been evolved from it through all periods of art.

Hogarth, whose hobby was the double, or S shaped curve, adopted the iris of the eye as the final unit of measurement by which to compare the parts of the face. He said that the iris of a woman's eye was smaller than that of a man's and that a woman's features were likewise smaller, and gave these as the reasons why girls looked strange in boys clothing.

Another dependable point is the ear. With it as a pivot you will notice that all lines which do not follow the curves of the outside of the head pass inward and terminate at the ear. The Greeks accentuated this fixed point by their manner of dressing the hair.

The head is comparatively a round form with one side flat. It has a sort of decorative roundness that can be placed within a square. As has been explained before, it is often taken as a unit of measurement for the rest of the figure. The face itself may be divided into three equal parts. The first third is from the line of the hair to the top of the nose, between the eyebrows; the next from the top of the nose to the nostrils; and the last from the nostrils including the chin. Many of us, according to this standardization, are lacking in length of nose. The Greeks



were perfection in this particular. Their profiles divided into perfect thirds.

The hand from the tip of the middle finger to the wrist should exactly cover the face. Leonardo da Vinci said of it, "Nature in the composition of the human figure has ordained that the face from the chin to the highest point where the hair begins is one tenth of the whole stature. This proportion also obtains in the hand."

Polyclitus in the *Doroyphorus* established these same units of measurements that we have been referring to, as also did Rodin in the *Age of Bronze*. These canons of physical proportions are ten faces or eight heads high. But when illustrators began making tall willowy figures like the Gibson girl they ran the measurements up to nine and ten heads high. Christy was accused of making some of his figures eleven heads high.

It is harder to learn to draw the human figure satisfactorily than to draw anything else in the world, for it is so complicated in its construction, as well as so familiar in its appearance. Everybody knows how the human figure looks, or thinks he does. Therefore it is more difficult to represent it to the satisfaction of all concerned than to represent a tree for example. An inch more or less on the branch of a tree makes no appreciable difference, but on the end of a nose it is fatal.

The human figure is marvelously adaptable as a decorative motive. There is hardly a shape into which it cannot be fitted, and that with grace and beauty. The marbles of the Parthenon show the manner in which the artists of Greece went about making space arrangements and fitting the figures into them.

Adding drapery to the figure is another way in which

it is made to serve a decorative purpose. The drapery should be subservient to the figure; the lines of the drapery should be suggested by the lines of the figure. Many people and races have tried to enhance the figure by adding costume and drapery, but the Greeks did it most successfully. They had a special appreciation and reverence for the figure and made the folds of the drapery follow in deference to it. On the other hand, the Japanese, although they have a splendid appreciation of design and texture in the costume itself, do not see that it enhances the figure in any way; indeed they seem often to draw attention away from the lines of the figure to the costume.

In this connection it is interesting to notice how past generations have represented the human figure. Among the ancients there was a reticence of expression, as though they hardly knew just where to begin, but there was a dignity and simplicity withal. Perfection in the representation of the human form was not only reached but exceeded by the Greeks, for they made representations of the human form which were more perfect than were human beings themselves. When the era of Christian art began, the charms of the human figure were anathematized, as though art were saying "Get thee behind me Satan." The early Christians endeavored, by thus penalizing the flesh, to exalt the spirit.

At the beginning of the Renaissance Giotto began to realize the dramatic possibilities of the human figure. From him to the masters of the High Renaissance naturalistic representations and expressiveness were emphasized. The painters of the late Renaissance had developed the representation of the human form to such a high degree

of surface excellence that their figures looked like mere shells that would crush at the slightest weight.

In modern times the human form has sometimes been distorted beyond repair and again idealized out of all recognition. It is sometimes represented amidst the most favorable conditions of sunshine and shadow. Again, it is cut up into angles and cylinders and curves so that there seems to be scarcely a hope of patching the parts together into any sort of a coherent whole. But still the human form remains the criterion, as it has been throughout all art.

4. *Expression of Form*

"Nulla dies sine linea" is the motto of the Art Students League. It traces its origin from the time of the Greek painters, Apelles and Protogenes. These renowned persons are reputed to have passed this piece of advice gratuitously "over the tea cups." They recommended, one to the other, the habit of never letting a day pass without some work being done. "Never a day without a line."

If in this adage these artists intended that the word "line" should be taken literally, there is a flaw in their advice, for in nature there is no line. Line is an invention of art to take the place of an edge and to map out form. All form is in planes of mass, bulk, or volume. Line is but a method of expressing the boundaries of these masses. There is no line in nature; there is only the place where one color comes against another; where light touches dark and dark touches light and form is thus revealed.

Nevertheless, in spite of the fact that we say there is no line, we continue to make use of line as a matter of convenience and, indeed, of necessity. It has proved itself

the most expedient way of expressing form, and it has been accepted as a sort of shorthand process for awakening the idea of space and determining its bounds. It is also a means of calling forth different mental reactions. Lines are interesting things; they may be said to have a career—a beginning, a middle, and an end. They certainly have a decided character by which different properties are ascribed to them.

A. *Line*

Visualize first the vertical line of serenity, dignity, and majesty like a cathedral tower, the trees in the Avenue of Middleharnis by Hobbema, dignified portraits such as the Honorable Mrs. Graham and the Blue Boy by Gainsborough; or Sargent's Guggenheimer Sisters, as well as the long perpendicular parallels of his portraits of men in full dress.

Then there is the horizontal line of sublimity and repose like the long stretch of a calm sea, the relaxation of Mona Lisa's hands, and the trim straight lines of cupboard shelves. The Angelus by Millet and Whistler's Mother contain both perpendicular and horizontal lines, representing serenity and dignity, sublimity and repose.

Flowing lines of grace and beauty are seen in Romano's Apollo and the Muses, Guido Reni's Aurora, and Botticelli's Spring. The curves of the human body afford the ideal lines of grace and loveliness. Browning quotes Andrea del Sarto as saying of his beautiful wife and model, "My serpentining beauty round on round."

Broken and abrupt lines of action, power, and arrested attention are used in the Anatomy Lesson by Rembrandt and also in his Night Watch. In that earliest battle scene

representing Darius and Alexander in mortal combat there is power in the abrupt and broken lines of the thrusting spears and the stampeding horses.

The diagonal line of perspective and retrogression can be seen in any row of architectural forms. Titian's daughter, Lavina, holds a tray of fruit above her head, and the effective diagonal of her uplifted arms adds grace and attractiveness to the picture. The diagonal line so apparent in Ruben's *Descent from the Cross* distinguishes it from the mass of his other compositions.

The circle is the line of beauty and completeness. Circles and spirals give an idea of unity and variety. A declaration of science has it: "All lines if followed to the end resolve themselves into circles." A circle always attracts attention. Even in something as uninspiring as a pile of rubbish, if there is a curve or a circle or a spiral there, such as the round top of a tin can, your eye lights upon it first.

A line does not necessarily mean a continuous line or a line of uniform width. In seeing a figure or an object defined against its background there are always some edges that are more difficult to see than others. These are the places where the line is least necessary; where it should be slighted. If a line of uniform width is drawn around an entire figure it becomes a flat pattern. It is only by the skillful use of light and heavy lines, and here and there the absence of line, that the figure is made to appear round and to have weight. It is one of the most difficult things in art to know where not to draw the line, as well as where to draw the line.

A close study of the drawings of the old masters will show how movement and rhythm and even depth and

bulk are effected by the various use of line. Michelangelo brought modeling even into his drawing. He could express depth with the merest outline. In this feeling for the expression of power his lines look as though they were actually digging in. Whistler also mastered the subtleties of line. Each touch in his etchings indicates a world of expressiveness. These masters made every stroke count in the delineation of form.

B. *Mass*

It is a matter of education when we begin to think of the representation of form not in line but in mass. A line has only length and breadth; mass adds thickness. It is in the representation of this third dimension, or thickness, that the difficulty arises. To the painter the representation of form on a flat surface is a difficult process, for it is beyond the capacity of his material. It is, however, within the province of the architect and the sculptor actually to produce mass. In sculpture, particularly, the actual form may be handled and felt around.

In my early childhood I had the opportunity of seeing a potter at work. One of the forms he was making was a pig. Being enamored of the process I attempted to make clay pigs; but the pigs settled down on their legs and were not as trim looking as I should have liked. Next I made elephants. The settling process made them look natural; the color of the clay was good elephant color too and the texture was fine. When I used quills for tusks the actuality was completed to my entire satisfaction. It is a great joy to experience the creation of actual form even in such elementary ways. It is only by degrees that we get away from the actual to the representative.

In the medium of painting and drawing it is by shading that most of the realization of mass or bulk is obtained. This requires careful attention to the structural qualities of the forms represented. By the skillful use of lights and darks the figure painted or drawn on a flat surface may be made to seem round and to have weight.

Still another problem is the portrayal of positivism, or actuality of form, and its spacial existence. When we see an automobile parked we realize that it is filling a certain amount of space and we can see its definite form. When we see it starting and stopping frequently, we can still realize its form and actuality. But when it is moving through space at the rate of fifty miles an hour, it is difficult to maintain the same attitude toward it. Similarly with a base ball. When it is in the hand of the pitcher it can be visualized in terms of space and form, but when it is seen hurtling through the air the discontinuity of its spacial existence is hard to grasp. This positivism, or existence in space, is difficult to define either in mass or line.

As we said in the beginning of this chapter, the representation of form is a thoughtful process, and it is this occupancy of space, or the third dimension, that makes it so. But finally, the reality is in the form and not in the material. This idea is plainly stated in the following quotation from "The Need of Art in Life" by Holborn. "Change the bronze for the marble and the statue remains. Change the form and let the bronze remain and the statue is gone. Is it not so with ourselves? The matter of our body continually changes, but the man remains. Retain the matter and let the form be that of a dog and the man has gone."

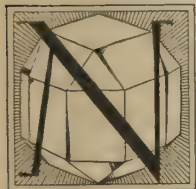
COLOR

1. Physically Considered
2. Technical Terms Used in Discussing Color
 - A. Colors
 - (a) Primary and Secondary
 - (b) Tertiary
 - B. Value
 - C. Intensity
 - D. Color Schemes
 - (a) Monochromatic
 - (b) Analogous
 - (c) Complementary
3. Psychologically Considered

CHAPTER III

COLOR

I. *Physically Considered*



NOT so many years ago, about 250 in fact, Sir Isaac Newton, an English physicist, while experimenting with sunlight refracted through a prism discovered that ordinary white light could be broken up into colors like those of the rainbow. He was not only the first to make the statement which now glides so glibly from the tongues of many art students that "the primary colors are the constituents of white light," but he also observed the orderly sequence of colors in the rainbow from red to violet and back again which now appears in the guise of a color wheel in all student note books. This logical and systematic arrangement of color had been continually demonstrated in the rainbow ever since the time of Noah and the flood, and yet it had to await the serious observation of an inquiring scientist to bring it to the attention of the artists.

An intimation was made in the chapter on Form that expression and response to color is emotional as against expression and response to form which is intellectual. But we must here make a modification of that statement and add that expression and response to color is also scientific. In that same chapter we affirmed that form was apparent only through the action of light. But the scientist has dis-

covered for us through investigation and experiment that the different vibration frequencies of light correspond to the spectrum colors. So we conclude that color is the same as light. In fact, since the artist has gone to the scientist for help, or rather since the scientist has come to the artist's assistance, many color difficulties are being cleared up and artists are greatly aided by a knowledge of these scientific facts in the rendering of color.

In times past we have had the combination of both artist and scientist. Many of the old masters were such. Leonardo da Vinci and Michelangelo were architects and engineers as well as artists and understood quite well the sciences of their day. Some of the outstanding painters of the present time delve into the scientific problems of painting and are able to use scientific data in their work; but of course a familiarity with science in Leonardo da Vinci's time is quite a different matter from understanding the elaborate developments of today, when there is such a vast amount of scientific knowledge available. Another marked difference between then and now is that now the artist does not have to find and grind his own paints. Instead he can buy them ready mixed and can know just what colors to use together to produce the desired effect, for the chemist has been at work in his behalf. He knows permanent colors from fugitive ones, understands how to proceed methodically to secure the desired effect, and can find out how other artists achieve their final results. Since Newton's time many of the secrets of light and color have been developed into theories which artists can use. One of the best known of them is the Light Ray Theory. Light rays are a form of energy. They vibrate constantly as they travel. Each ray has a different rate of

vibration. In this theory each color is accounted for by giving it a different wave length or vibration frequency. Scientists have been able to measure the number of these vibration frequencies quite accurately. Red is the longest wave length, $1/16$ millionth of an inch long; violet is the shortest, $1/28$ millionth of an inch long. In the Light Ray Theory the spectrum represents a continuing range of wave lengths which extend beyond the vision on both sides of the spectrum bands; beyond red to infra red and the radio rays; and beyond violet to ultra violet and the X-rays. The longest wave lengths produce what we call the warm colors and the shortest wave lengths produce the cool colors.

Experiment indicates that certain substances are able to absorb light of certain wave lengths and to reflect others. A body, such as a piece of cloth, illumined by white light appears red, or any other color, because it absorbs light of a certain wave length and partially or completely throws back all other wave lengths. A surface which is blue absorbs red, orange and yellow and throws back, or reflects, blue with perhaps some green or violet. Yellow absorbs blue and violet and reflects yellow, green and orange. The purer the color, the smaller is the amount of unabsorbed light.

By this theory we account for the green leaf. The substance of which a green leaf is composed absorbs all rays except the green ones and they, being reflected back into our eyes, make the leaf appear green. We all know that a tree is green being made up of green leaves. But is it? Under ideal conditions the tree may be green, but the truth is that the tree is seldom green. In the evening it reflects the colors of the evening sky and in the morning

it becomes pink or lavender. At night it is a very deep blue, for all of the yellow sunlight is gone. The color of the tree is influenced by the time of day, condition of the weather, distance from the observer, proximity to other colors and the lighting. A very sensitive thing is a green tree, and so is everything else, colorfully speaking. Maybe that is where we get the idea that color is emotional.

Also according to this Theory of Absorption and Reflection may be explained high lights and reflected lights. If the surface of an object is such that no light ray can enter it or be absorbed by it, then all of the rays are reflected back into our own eyes and we do not call that spot blue or any other color; we say it is white because it has no color. We see this effect on the corners of highly polished furniture, on glazed china, and on shiny buttons. Even on a brilliant red button can be seen a spot of pure white light.

Another theory is that of retinal stimulation. The retina of the eye is a very sensitive substance and the slightest disturbance of its surface brings instant response. According to the Retinal Stimulation Theory each ray length, vibrating with a fixed degree of frequency stimulates the retina of the eye in a certain manner. A certain stimulation always causes a certain response, red for example, while another stimulation brings the response that we call blue. The effect given through the eye to the brain is different in different stimulations, but always there is the same response to the same stimulation.

Then there is the After-Image Theory by which we are able to decide on the colors of complements, and for shadows in painting use the proper color instead of the neutrals made of black and white. Everyone has tried out

this theory by gazing at a bright light for a short time and then closing the eyes. If you have been looking at the sun, when it seems yellow-orange, in the darkness will appear blue-violet which is the complement of yellow-orange; that is its direct opposite on the color wheel.

It is hard to approach the subject of color in a scientific way; but to the public in general a practical understanding of this subject is a help in its appreciation. Similarly to artists a scientific approach in place of an unplanned effort, saves time. By a scientific knowledge of color, the observer is able to understand what the artist is trying to get at, and the artist is able to work out his color scheme logically and systematically before he puts it on his canvas or design sheet. In other words he does his color planning in his mind and on his palette instead of on his canvas.

2. *Technical Terms Used in Discussing Color*

In a discussion of the technical terms used in referring to color from the practical artist's point of view, it is well to keep in mind, as was intimated in the beginning of this book, that technical phraseology has little to do with the real spirit of art. The translation of art into another language, providing it with a vocabulary, as it were, is a difficult process and indeed it is not nearly so necessary as we who are writing books on art would have you believe. Art is a language in itself and color is its most subtle expression. One hesitates to tamper with color messages, by putting a hard and fast vocabulary, composed of technical terms and definitions, between the work of art and a direct personal response to it.

A. Colors

(a) *Primary and Secondary*

In the rest of this section may be found some of the most generally accepted usages in color terminology. First there is the spectrum band which has been reproduced as the color wheel. At the top of the wheel, or at its lightest part, is yellow. The colors then proceed from yellow around the wheel through green, blue, violet, red, orange and back to yellow again. Or, if we name them in the order of their wave lengths, from the longest to the shortest wave length, we begin with red and continue through orange, yellow, green, blue and violet.

Three of these colors, red, yellow, and blue are called primary colors, because they are unmixed. They are complete in themselves. The colors that come between these on the color wheel are in each case a combination of two primary colors and are, because of that fact, called secondary colors. Orange is a combination of red and yellow; green is a combination of yellow and blue; and violet, of blue and red.

Thus far we have mentioned only six colors and on the color wheel there are twelve. That means that we must continue the combinations. The other color names are hyphenated names, being made up in each case of a primary and a secondary color with the primary coming first. They are: yellow-orange, coming between yellow and orange; yellow-green, coming between yellow and green; and so on through blue-green, blue-violet, red-violet and red-orange. Thus are designated the twelve colors of the color wheel. Sometimes these twelve names are referred to as the hue names instead of the

color names. This is very good usage for the term, color, is applied in so many different ways that it is apt to become confusing.

(b) *Tertiary*

In this connection, beside the primary and secondary colors, the greyed or tertiary colors should also be mentioned. A tertiary color is one that is mixed from any color on the color wheel and its complement; thus combining the three primary colors which modify one another into very pleasing gradations. But finally these tertiary colors, going from one grey to another end in black, which means so far as color is concerned, annihilation.

Then there are the names black and white which should not be omitted, though they are not strictly usable as color names. According to the science of color they are not colors, but I don't know what the artist would do without them. Velasquez, and even Manet, the impressionist, used black as though it were a color; and Whistler's *Symphonies in White* are quite colorful. It is the influence of the surrounding colors that give to black and white a color interest.

Delacroix said, "Give me river mud and I will convert it to the flesh of Venus, if I may put what colors I like next to it."

B. *Value*

After the study of the color wheel, we come to the value scale which is placed by the side of the wheel and which has parallel lines, real or imaginary, running between each color. This makes seven spaces and in these spaces are seven values beginning with high-light and

going through light, low-light, medium, high-dark and dark to low-dark. If you will think of this arrangement closely, or better, draw a chart of it, you will see that high-light comes on a line with yellow, medium with red-orange and blue-green, and low-dark with violet. This coincides with our previous statement that yellow is the lightest color on the color wheel and violet the darkest, that is in terms of value.

But this particular value scale is concerned only with pure colors and their placing on the color wheel. It does not mean that these colors are always the same value, for any one of the colors may go through all the degrees of value. It is upon this fact of different values that we base the statement that color influences the apparent size of things. In other words size is dependent on the relative amount of light and dark on the object. Light values reflect brightness and thereby increase the apparent size, while dark values conceal space and make things look smaller.

Here is an opportunity for the clarification of color phraseology in the use of the terms tint and shade. These have very definite meanings though they are used in common parlance quite ambiguously. A tint is a light value and a shade is a dark value; or, tints are above medium on the value scale and shades are below medium.

If you go into a shop for a ribbon or a tie or a pair of hose you ask for a certain tint or shade with a very hazy idea of what you are talking about. The clerk in attendance replies in just as illogical terms, but with more assurance, for he has familiarized himself with the latest names of colors and supplements your halting vocabulary with "beige" or "autumn" or "flesh." These

are just as disconcerting as the off-season terms that you were trying to use, because the same old tints and shades bloom forth each season with new names. If you have been at a loss to locate your favorite brown, navy, or plum, pink, wisteria, or azure, try to think of them as tints or shades. Brown is a shade of orange, navy is a shade of blue, plum is a shade of violet. They are called shades because they are below medium in the value scale and black has been mixed with them to make them dark. Pink, wisteria, and azure are tints of red, violet and blue; they are above medium in the value scale and they have been lightened by white. This classification by tint and shade is definite enough for all practical purposes. One good is coming from these fine distinctions in color—the general public is becoming more discerning and more appreciative of the unlimited gamut of color.

C. Intensity

So much for value. Now we come to intensity. We have all observed that beside the individuality of the color itself, the lightness and darkness of it, the heat and cold of it, there is another difference; and that is in the amount of pure color which it contains. On the circumference of the color wheel each color is given in its fullest intensity, that is, it is pure color. In the value scale the tint and shade of a color is changed in relation to whether it goes toward light or dark. Intensity can be changed also. Intensity takes into account the vitality of a color from its weakest to its highest force. It is the strength or weakness of color.

Suppose we say, for example, that a hat is blue. But

that is only a part of the description, it may be blue-green or blue-violet, there are many different blues. We might say further that it is light blue, but that would not be satisfactory for there are any number of light blues. The hat may be one of the several different colors of blue, and it may be any tint or shade of blue. It may be also a different kind or quality of blue; that is, it has a certain intensity. Technically, if you are familiar with an intensity chart, and say that it is blue $\frac{3}{8}$ intensity, you mean that it is $\frac{3}{8}$ blue and $\frac{5}{8}$ some neutralizing medium.

Intensity is the amount of pure color; its thickness or thinness; its brilliancy. The stars have the same quality of light, but they differ in intensity. Some of them are more brilliant than others.

D. *Color Schemes*

We will discuss color schemes and combinations of color under three heads: monochromatic, analogous, and complementary. This also is a phase of the subject of color that is of great importance. No matter how much you know about the scientific theories of color, and the tints and shades and intensities of color; unless you are able to make use of this knowledge in combining colors properly you may be quite disappointed so far as results are concerned.

(a) *Monochromatic*

The monochromatic is the simplest and most conservative plan of arranging a color harmony. Monochrome, of course, means one color. In a monochromatic color scheme you make your choice of a color and then play on this one key in all the variations of its values

and intensities. Monochrome paintings are often done in sepia, brown, or grey, which may have many different tendencies, to blue or red or violet for example. One-color prints and reproductions may be called monochromatic. A monochromatic color scheme is sure to be harmonious because of its limitations, but there is also danger of its being monotonous and uninteresting.

(b) *Analogous*

The analogous color scheme is always harmonious also with not so much danger of being monotonous as the monochromatic. It has a variety of color and yet one color dominates. The analogous color scheme is selected from neighboring colors on the color wheel. There are always five colors that may be used together, because on the color wheel five colors are influenced by one. For example if you choose yellow as the main color, you may use with it yellow-orange and orange on the one side, and yellow-green and green on the other, for they all contain some yellow.

(c) *Complementary*

In selecting a complementary color scheme there is more chance for error than in either of the preceding plans. Complements are found at the greatest distance apart on the color wheel. Any diameter of the wheel points out the two complements or opposites; they are as far separated in their relationships as possible. This is the color combination that is revealed by the After-Image Theory. It is the kind of color scheme to choose when brilliancy and contrast are desired. Its danger lies in unskillful combinations, which may result in unpleasant effects.

In spite of contrasts there is also a uniting principle in this plan. It has the possibilities of making a perfect color scheme because like the spectrum it contains the three primary colors. The other color schemes, while safe, are limited, for a color scheme cannot be complete, thinking in terms of the rainbow or of light, when one of the primary colors either is lacking in its natural state or in combination. In selecting a color and its complement you immediately have all three of the primary colors. It cannot be otherwise. Look for any pair of complements on the color wheel and you will see what complement means. It is a completing, and furthermore, it has come to mean a pleasing and satisfactory completion.

3. *Psychologically Considered*

The study of color is not only a matter of a scientific understanding of color and a knowledge of how colors should be combined but it is also a matter of psychological reaction to them. Both the science and the terminology of color is only incidental to art. The encyclopedia tells us that color is physical, but that vision or sight is physiological. For myself I am glad to come to the psychological division of the subject, for that is where we get the reactions or the results.

There are many kinds of psychological reactions to color. To some people words seem to have colors. A little child told me that she didn't like my two names together, Brokaw and Cockrell; for one was black and the other was brown and they didn't look well. Whistler must have thought of sound in terms of color when he called his paintings *Symphonies* and *Harmonies* and *Nocturnes*. Helen Keller must have felt color for she

said in her autobiography, "Without color or its equivalent life would be dark, barren and a vast blackness."

We say to a friend, "How pale you are! Are you ill?" or "You look rosy and well." We recognize the flush of youth and the pallor of age. We speak of the red-blooded and the blue-blooded. We turn green with envy, blue with cold, white with fear, purple with rage, and red with anger. We get down with the blues, or work ourselves up to a white heat. These expressions are not only descriptive and vivid but often prophetic. Some reactions can be expressed better with color than with anything else.

By colors are represented seasonal, geographic, climatic, and racial conditions. Not only the season of the year but the time of day is recorded by color. The colors from morning to night are as definitely revealing of time as a mathematical time-piece. We know by colors the time of year, whether it is spring, summer, autumn or winter. The seasonal changes can be seen from the color of the verdure and the atmospheric reflections in the sky.

When we travel about we note the advancement of the season by the colors. So many miles from home we find the green of mid-summer. When we started the first pale yellow of spring had appeared or maybe the ground was still white with snow and the trees brown and bare. We know that the weather is turning colder from the blue-grey of the sky; or from the heavy grey mists that snow is coming.

Climatic conditions are indicated by color. In the North colors are blue and cold and clear. In the South they are mellow and warm and melting. There are racial colors also, for man was made of many-colored dust;

*"Thus came the brown and yellow man,
The black and red and white."*

A preference for certain colors seems to be largely a matter of personal appeal, or the result of biases of association, education or past experience. We all have color preferences and aversions, and they can be accounted for in part by the fact that each color produces its own stimulation to the nerves.

Yellow is the lightest color in the spectrum band. It is the color of sunshine and suggests cheerfulness and joy. In China yellow means splendor. This glorious color of the sun was the imperial emblem of China long before baser meanings were bred into it. Americans have too often associated it with a yellow streak, or a yellow journal, or a yellow cur to be able to appreciate its full beauty without prejudice. It has been used as a traitor color and a quarantine color. It means love and jealousy, wisdom and treachery. A very fickle color is yellow.

Red is hot and savage and bloody. It is used to symbolize anger as well as passionate love, and it is the danger signal the world over. Being the color of blood it played a large part in the rites and ceremonies of primitive warriors. Red earths and stains are easily found. The mineral, animal and vegetable kingdoms all furnish red pigments for which there are many different names: scarlet, crimson, vermilion, madder, carmine and terra-cotta.

While red is the first and favorite color of savages, as civilization advances it is gradually pushed aside and blue takes its place. Blue is the color to which civilization responds. It is a spiritual color and a soothing color; it takes us to distant shores which we can but dimly see.

It is far from being a crude color, for there are many gradations of it. There is sky-blue, purple-blue, green-blue, grey-blue, violet-blue, azure, prussian, indigo, cerulean, navy, turquoise and delft. The negative meanings of blue are dreariness, sadness and coldness. Taken in the extreme it is chilling and subduing.

After the primary colors are the secondary colors, which are combinations of two primaries. Orange is a combination of yellow and red; that is, light and heat. Orange is the most cheerful color in the world. It revives the soul, stimulates the nerves, and invigorates the brain. It is the color of the sun in its noonday glory. Orange is delightful in spots but irritating when spread over large surfaces.

Green, another secondary color, is composed of yellow and blue. It is nature's color of harmony and restfulness—the one that she uses as a background for all the others. Do not all the bright-colored flowers have green stems and leaves to tone them down a bit or to display their exquisite variety? Are not trees, the loveliest of nature's objects so far as color is concerned, green when they are at the height of their perfection and for the longest time, red, yellow and orange for a brief period in the fall, and then brown and bare before they come into their own again with all of the greens in the category? Green in large quantities is a color that is good for people and one that they do not easily tire of. Its negative meaning is envy.

Violet, or more generally speaking purple, on the color wheel is directly opposite yellow, making it the darkest color in the spectrum. Many charming names of fruits and flowers and gems have been given to its

various tints and shades; lavender, lilac, orchid, wisteria, pansy, mulberry, wine, amethyst and garnet. Being a combination of red and blue it may signify both heat and cold, passion and reserve. It is a sad and melancholy color in spite of its pomp and show and richness.

Color is something which affects everybody, just as does music or the weather. I once spoke to a business man about the color of the paint being used in his offices, a cold grey. He said that it was good paint and cheap paint and that the color did not make any difference anyway. He was interested only in getting his money's worth. But, as I tried to make him see, color did make a difference. People visiting his offices were a little more irritable and gloomy and dull because of that ugly, cold, and unfortunately durable grey paint. The real value in cheerfulness which the right color might have given was lost, whether anybody recognized the fact or not.

Besides a super-sensitiveness to color there is on the other hand what we call color blindness, a sad state I am sure. This deficiency is found in men more than in women. Almost no one is entirely color blind however, so that even these people respond at least to extremes of contrast in color.

Edmund Gosse in his essay, "A Visit to Whittier," gives this entertaining account of Whittier's color blindness. "If it is not too trifling, I must mention in connection with his marvelous, lustrous eyes, that the conversation turning upon hues of things, Mr. Whittier greatly surprised me by confessing that he was quite color blind. He exemplified it by saying that if I came to Amesbury, I should be scandalized by one of his carpets. It appeared that he was never permitted by the

guardian goddesses of his hearth to 'go shopping' for himself, but that once being in Boston and remembering that he needed a carpet, he had ventured to go to a store and buy what he thought to be a very nice quiet article precisely suited to adorn a Quaker home. When it arrived in Amesbury, there was a universal shout of horror, for what had struck Mr. Whittier as a particularly soft combination of browns and greys proved to normal eyes to be a loud pattern of bright red roses on a field of crude cabbage green. When he told me this, it was then easy to observe that the fullness and brilliancy of his wonderful eyes had something which was not entirely normal about them."

Individual self-expression was undoubtedly what built up the use of colors by the masters before scientific formulas were worked out. Various artists have shown us their color reactions in masterpieces that have endured. Titian painted pictures of his daughter Lavinia who had red hair, and he arranged the other colors on the canvas so that they emphasized the beauty of Titian red. The Venetian women of that day gave themselves henna rinses that they might emulate the favorite color of artistic father and daughter. Turner used all the colors in the category. Andrea del Sarto's favorite color "envelope" was a soft grey. Rembrandt used rich browns and deep reds. Vermeer could make of a flat plastered wall upon which the light from a window was falling, a most interesting color surface. Ruskin's selection of the seven great colorists of the world was: Reynolds, Titian, Correggio, Giorgione, Tintoretto, Veronese and Turner. These comprise his two favorite English artists, one north Italian and four Venetians.

Down to the end of the eighteenth century painting was based on a knowledge of materials and procedures acquired by experimental practice in workshops and studios which was handed on from one generation of artists to another. This knowledge, built up from limited facts, it is impossible to recover, but beginning as we now are with fixed principles, inexhaustible possibilities lie ahead.

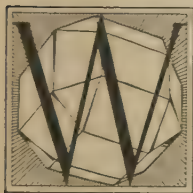
It is well that we have begun to study color scientifically and that we have something besides nature to go to in seeking to appreciate color. It is easy to see color harmonies in a painting, because the colors have been selected for us and arranged in a concentrated form. In nature we must select them for ourselves and nature does not help us to decide very definitely. There is too much to select from. We go to certain artists because we like their color selections; they seem to have defined our favorites for us. The scientist is going still further; he is showing us how we can do our color thinking for ourselves.

DESIGN

1. What Is Design?
2. Nature the Source of Design
3. Advantages of Understanding Design
4. Principles of Design
5. Historic Sources of Design
 - A. Ancient
 - B. Classic
 - C. Medieval
 - D. Renaissance
 - E. Modern
 - F. Oriental
6. Design as Applied to Clothes

DESIGN

1. *What Is Design?*



WHILE the original elements that go into the creation of a work of art are form and color, the first principle of art is design. Form and color are the terms in which design is expressed.

In the creation of the universe, after light had been evoked and form revealed, the next procedure was the organization of these elements. The separation of light from darkness, day from night, land from water; placing these elements in their respective positions and giving them different sizes and shapes; inhabiting these forms with vegetable and animal life and making man the dominant power over all.

This then is design: The balancing of light against dark and the dividing of space into different areas; arranging these areas into a logical sequence and attending to their mass and contour; adding the necessary details, and making sure that there is one dominant factor. In other words, bringing order out of chaos.

Robert Louis Stevenson says, "The motive at the end of any art whatever is to make a pattern." The design is the pattern. But, design is not only a pattern, it is a consistent pattern; it should be consistent within itself as well as in its relation to the surroundings.

At the "movie" we accept the wildest sort of adventure just so the plot holds together. The impossibilities of a fairy story do not worry us just so it is consistent in its own field. Children do not inquire deeply into what happened to Alice in Wonderland because they understand it was a dream and all sorts of impossibilities go wandering about in dreams. A design may be very imaginative but it must have possible logic within itself. It may be angular or graceful, rigid or flexible, strong or delicate, artificial or natural, providing it is consistently so. We do not like to see a stiff conventional flower on a naturalistic stem, or realistic fruit and arbitrary scrolls; crude colors with refined lines, or a strong capital on a weak base.

The creating of design is a matter of taking raw material and re-arranging it until it meets the needs of the occasion. The final results should fulfill our definition of art and show careful selection, skillful manipulation, and purposefulness. The practice of design may be an organization of nature's elements of form and color with the tools and materials of whatever field of art one chooses; architecture, sculpture, painting or the crafts.

2. *Nature the Source of Design*

A party of us, the Painters' Club, started out to sketch from nature. We went quite a distance from home to a picturesque spot, the show place of a neighboring town. Tired, hot and loaded with things, we finally settled our easels, paint boxes, sun-shades and all. Quite a job! Then the cartoonist, and wit, of the crowd, looked about to see that we were all there, "viewed the landscape o'er" and with anxious and worried ex-

pression said, "Now where is nature?" And, indeed, where was nature? Was she any more there than she had been at home? It seemed that we had expected to summon her and find her at her best when we were quite ready.

Nature is everywhere. At times we put on a great show of interest in her but, usually, we are very blind and biased in our views toward her. Many of us are so matter of fact that we want to see nature in every design; and of course it must be nature according to our way of thinking. We can scarcely look at a design without wanting to know what particular phase of nature it represents, when probably the person who made the design could not tell us himself. Perhaps he did not start with nature at all; maybe it was only the vaguest memory, or maybe it came to him when the design was well on its way. Perhaps it is only the on-looker who is putting his own idea of nature into it.

After all, though nature is the source and inspiration of art, it is the application of the principles of design to nature's motifs that wins our admiration. An imitation may attract wonder and astonishment but a good design merits applause.

There is the time worn studio example of the painting of the old violin and sheet of music in which the artist certainly attempted to be true to nature. Its source is nature and yet it does not have the elements of good design. It does not please us, it is so painfully natural that it only makes us curious. We wonder who painted it, whose violin it was, what the clipping says that is pinned to the door, how the violin happened to be on that particular door, anyway, whose address is on the

envelope and whether the letter ever got to its destination. All of the objects in the picture are represented very naturally but it would be distracting to see them repeated over and over again in a continuous design. A border of violins on doors with clippings and sheet music and letters would show no judgment at all so far as design is concerned.

And yet I am not saying that representation or naturalism does not have design. There is, of course, design in everything but sometimes it is very poor design. If a motive is to be repeated several times, as it usually is in a design, the more important it is that the motive be one that will bear repetition, and the more careful should the artist be of his pattern. It is so easy for the natural to become unnatural when there is an impossible number of repetitions as, for example, roses or fans or violins on board doors.

But to return to our first statement that nature is the source of design. Nature is indeed the source but we must not allow the representation of nature to run away with our judgment so far as design is concerned. It requires a great deal of *selection, manipulation and purposefulness* to make the elements of nature into a good design. Design should seem to grow as nature grows, to be reminiscent of nature's forms, to have variety and unity, interest and progression, balance, harmony and rhythm, as is seen in nature, and yet it cannot actually be nature.

The slogan of the designer is not, "be true to nature" but "be true to art." It is not in this case art for nature's sake but art for art's sake. Nature does not offer us ready made designs. She shows us form and color and gives us suggestions as to the rational development of growth,

the orderliness of arrangement, the inter-relation of lines, the balance of areas and then we are supposed to do our own designing.

3. *Advantages of Understanding Design*

A study of design gives a knowledge which is applicable to all phases of art. It overcomes misunderstanding and haziness of conception caused by the many changes that take place throughout the history of art; especially in the radical departures of the present day. It builds up definite principles as to forms of procedure in structural art and gives information that is a valuable guide for criticism and a trustworthy basis for judgment.

Design is everywhere for those who see it. One who has been trained in its principles, whose attention has been called to a plan of organization which has been worked out by those who have gone along the way before; or who has traveled and studied and been intelligently interested in art, is much better equipped to enjoy design than the one who goes by the way he feels and with a thoroughly satisfied air says, "I know what I like but I don't know why I like it."

I once had a pupil who did not want to learn the principles of design nor to draw casts or cubes or still life objects. All of that was "too easy" for him. He was already "a artist" in his local community before he came to school. "Don't you want to see me draw a duck?" he said. "I can draw a duck a-comin' and a-goin'." So I let him draw a duck and it certainly was coming and going but where and wherefore neither the duck nor the boy had any idea. They were wandering aimlessly backward and forward and never getting anywhere. There

was no idea of design in the mind of either of them. Neither a sense of the lack of it nor a reaching out after it.

I had another pupil who was eagerly searching for design, and I, stupid and busy and pre-occupied tried to lead him along the beaten path that others had needed to go and some were not able to follow. He wanted to know the why and the wherefore, the relation to the whole, and I said "not so fast, wait awhile" and put him to drawing block hands and feet and Mercury and Venus de Milo. These he did to my utter satisfaction and then because I offered him nothing more, he disappeared. He starved for a while in the studios of Paris and then came back to New York. He exhibits in our best shows now. I must not use his name but if he sees this book he will know that I am making my apology to the boy who was truly seeking design, and who was capable of seeing the big pattern in which to put the minor details of technicality.

There is one especially advantageous reason for acquiring a knowledge of design, and that is for the purpose of benefiting one's own personality. I know a young woman who failed at a crisis because she did not understand design. When a New York designer saw her and invited her to a well-known establishment, she was dressed to type and looking her best in a brown velvet dress cut on simple lines and softened with cream color trimming. Her hair and eyes were just the shade of the brown velvet, her complexion was as refined as the creamy lace, and she was graceful and at ease.

But the girl became "flustered" over this opportunity and worked hard to get ready for it. She got out some oriental embroidery which was overly ornate for wearing

purposes and of a very trying color. This she used on a dress which was poorly designed. As a result, when she made the call she was frumpy and dowdy in appearance, not her real self at all.

As soon as she entered the exquisite place where hand made blouses and tailored dresses hung behind glass doors in conservatively decorated rooms, she felt the inappropriateness of her appearance; and the influential friend was plainly but reservedly embarrassed and disappointed.

A knowledge of design besides being an artistic accomplishment is a social and business asset. One who understands its fundamental principles is able to distinguish the good from the bad in contemporary work as well as in the time-tried masterpieces. He can make a wise choice of the kind of a house to live in, furniture, clothes, and belongings generally. He knows what to buy and why it has a certain value. When one understands design one appreciates the Parthenon frieze, Medieval mosaics, Japanese prints, Chinese porcelains, Persian rugs, the Sistine Madonna, Botticelli's Spring, Mona Lisa, and furthermore he knows the reason why.

4. *Principles of Design*

We have used the words, judgment, organization, arrangement and pattern in discussing design. Maybe these same ideas could be expressed better in the one word, order. The main object of design is order and to accomplish order we need not only principles but some commonly accepted terms with which to express them.

Everyone expects rules of grammar, geometry and behavior; in fact we recognize that we could not get along

without them. Then why not rules of art? Some feel that rules are retarding and confining and prefer to depend upon artistic imagination. Much is said about temperament and taste in art but the trouble is that these qualities, or attributes, are apt to be used to cover up carelessness, perversity and perhaps downright ignorance.

Whistler, questioning his class in Paris, said, "Do you know what I mean when I say tone, value, light, shade, quality, movement, construction, etc.?" A chorus responded, "Yes, Mr. Whistler." "I'm glad you do," said Whistler "for it's more than I do myself." Whistler really had what we call an artistic temperament and he decried the benefit of rules and academic training. He said at one of his ten o'clock breakfasts when he was forced to admit that he, too, had had his academic training, "But I'm the only one of us duffers who can forget his school training."

Nevertheless, Mr. Whistler to the contrary notwithstanding, most of us require academic training and rules; and also terms with which to express these rules. Many of the terms that refer to the principles of design are used frequently in conversation and literature and to those who are in the habit of thinking along art lines most of them are self-explanatory. Others have been given arbitrary meanings by certain schools or by individual artists. The usual phrase in which the general principles of design are referred to is, "Balance, harmony and rhythm in terms of tone, measure and shape." So we will proceed to discuss these six terms.

The principles of balance, harmony, and rhythm may be exemplified under one figure of speech. We learn balance when we begin to walk by continually catching

ourselves from falling; then we go on to harmonious balance or graceful walking; and from there to the rhythmical movements of the dance.

Balance is the most generally misunderstood of all the principles of design. That is probably because there are two kinds of balance. Balance may be occult or it may be symmetrical. Trees when left to grow naturally arrive at occult balance but not at symmetry, unless they have been mechanically trimmed by a gardener. Occult balance is discernible at a glance and felt at once but it is sometimes exceedingly difficult to analyze. Symmetrical balance is always exact. Equilibrium might be a better name for it.

Balance of tone may be seen in complements on the color wheel; for example, when orange which is low-light and one degree above medium in value is balanced against blue which is high-dark or one degree below medium.

Balance of measure is usually illustrated by the seesaw. Everyone knows from experience that if he is lighter in weight than the other person on the board he must move toward the end and that if he is heavier he must move toward the center. That is making a balance by adjusting the relative distance from the center. For discovering a balance of shape try writing your name in ink on a piece of paper and while the ink is wet fold the paper on a line that is perpendicular with the writing and you will have a balanced shape; that is, one which is alike on both sides.

Harmony is in a sense unity. Things which harmonize in shape, form or color must have a great deal in common. Harmony of tone is found in both monochromatic

and analogous color schemes. Harmony of measure is devoid of contrasts having neither very large nor very small spaces. Harmony of shape is a recurrence of certain contours. A series of pictures on the wall of an exhibit room is a harmony of shape as are objects of the same kind which are grouped together in a museum.

Rhythm is sometimes a sequence but a sequence may be any number of progressive rhythms. The basic principle of rhythm is continuity. Rhythm leads the eye through a pattern rapidly or slowly, in one direction and then in another, or maybe round and round according to the general plan of the design.

Rhythm of tone is found in an analogous color scheme or even in a complementary one, where the color goes from one extreme to another. Rhythm of measure is where the same unit, large or small, long or short, is repeated at dependable intervals. The radial process of the growth of a flower has rhythm of measure. Rhythm of shape is seen when lines move gently from one form to another as in flowing water; or as in the Greek border called the Wall of Troy where there is first a low and then a high form of the same shape.

Tone is sometimes called value. It may be the predominating color of the design or it may be the prevailing color effect whether light or dark, dull or brilliant. Tone is that quality of the design which is affected by the color, while measure and shape are the qualities with which form is concerned.

Measure refers to the sizes of the different units of the design. It has to do with capacity as well as with dimensions and weight. In a grocery store, for example, potatoes may be measured by the pound or the peck or

the quart; that is by weight, size, or quantity. These are all concerns of measure.

Shape is contour. It refers to the general outline of the units in a design. It does not mean as does tone, what color is it? or as measure, how much space does it occupy? but what sort of an outline does it have?

5. *Historic Sources of Design*

I purposely put principles before history in this chapter for if we do not have a plan of thinking there is danger of allowing some previous generation to do our thinking for us; or, on the other hand of being entirely a free-lance and personal opinions and prejudices are too variable to have real value unless there are some principles back of them. Also in traveling backward over the road of historic design, we might spend all of our time digging up the past instead of building upon it; but, if we have some fundamental principles to guide us we know what we are looking for and can recognize it when we find it.

There is a fascination about traveling the road of historic design. It is an easy way and an interesting one. Both nature and imagination have been exploited in its making and the searcher for design finds truth and fiction, romance and reality, comedy and tragedy in his path. There are fruits and flowers, ensigns, crests and love knots, cupids and gargoyles, dragons and death masks, all to re-discover and use in a design of one's own making; though new arrangements develop the lingering influence of tradition, insinuating and subtle, like a trailing vine, connects it all.

A. Ancient

Primitive design began first with isolated units and gradually developed into casual and then intentional continuity. After the development of the single unit it was symmetrical balance which made the strongest appeal to the ancients. This feeling for balance developed almost into a rhythm, but a rhythm so exact that it is more like the measure of the march than the movement of the dance. The early artist, as he tried to repeat his unit, got farther and farther from the original with every repetition. Inability for exact reproduction, inadequate tools and an easily satisfied imagination took the beginners far afield and made for variety in design.

Egyptian art was the beginning of really intelligent design. It was logical and consistent and its entire effect was orderly, dignified and restrained. The lotus flower, the lily of the Nile, was the motive of many Egyptian designs. It seemed such a natural unit and was used so much that some enthusiasts claim it as the source of all ornament. The flower forms are compact and are divided by simple lines into well-proportioned masses. The stems are long and graceful, contrasting with the mass of the flower. It is particularly well adapted as a motive of design.

B. Classic

Design had a consistent start with the primitives and the Egyptians but it is upon the Greeks that it depends for its idealism and inspiration. Symmetrical balance was the principle upon which the Egyptians based their design but it was from occult balance on through harmony and rhythm that the Greeks sought beauty of design.

The Egyptians emphasized the straight line and the Greeks the curve. One of the most important motives of Greek design was the acanthus leaf which was used much as the Egyptians used the lotus flower; there is something of the same art quality in the large masses and the lines which separate them.

C. *Medieval*

The Medieval period had two systems of design; the Byzantine and the Gothic. In Byzantine art the oriental and occidental influences were united. Here Pagan and Christian art came together at a certain point and for a little while and then separated and went their different ways, each having been benefited by the contact.

Byzantine art was perhaps the most successful of all the arts of pure design. It united a high degree of elimination in certain parts with lavish ornamentation of others. It worked out the most intricate traceries and the most complicated of geometric problems in its all-over patterns. Gothic design was imaginative and worshipful and informing. It was more concerned with the symbolism of the individual unit than with the design as a whole. Its expressions were veritable encyclopedias of learning for the people of Medieval times.

D. *Renaissance*

The Renaissance was in general trend an onward movement, and yet it wandered back along the path of historic design picking up fragments along the way. It started as a revival of the art of the Classic period, expressed by fresh types and new methods but eventually the spirit of classic art was killed by artificiality and

elaboration. Changed ideas required new forms and new color schemes, there were new designs to express new thoughts; and these designs were made up of unrelated masses and over-ornamented surfaces. In the end design was riotous and shallow instead of elegant and graceful and satisfying as it had been at the first of the Renaissance period.

E. *Modern*

In the Modern period design finally awakened to the fact that too much material had already been developed and that simplification was what was needed. There are many degrees of difference between the extravagance of the Renaissance and the attempt at simplicity of the present day.

At the beginning of the Modern period French design was gorgeous and theatrical, Spanish was dramatic and thrilling, Flemish was elaborate, Dutch was substantial and amusing, all was fickle and changeable. Then came the revolutions and everything was disarranged, design became tousled and spotty and unrelated. Now there are the new movements, carried on in the spirit of experimentation, in which designers are satisfied with fleeting impressions and approximations and suggestions.

No wonder there is a change. Look at the new forms that we see about us. Notice the tracks of automobiles straight and true along miles and miles of concrete, never swerving to the right nor the left, for a swerve means an accident, usually a catastrophe. Look at the shapes cut by the lines going in and out of a garage—angles, triangles and rectangles—like a modernistic painting.

The old wagon tracks used to meander in and out

making delightful serpentine curves, and the prints of horses' hoofs gave variety, spotting and dotting the roads with interesting accent. Perhaps there was a long single track of a bicycle wiggling in and out entertainingly. The sides of the road were blended with grass and weeds and flowers, never clear cut and angular as they are now. It was beauty then and efficiency now; the pleasant, leisurely roundabout way then and directness and speed now.

F. Oriental

We have reviewed the usual historic periods and now we add the Oriental. Like the subject of the essay, "The Third American Sex; Men, Women—and Professors." In this case we list six periods; Ancient, Classic, Medieval, Renaissance, Modern—and Oriental.

Decorative, graceful, and intricate, Oriental art has entwined itself in and out among the other periods in a most illusive fashion. It is inventive and spontaneous, and yet it seldom violates the established rules of design. The exquisite refinement of taste of the Orientals is unerring; they delight in the beauty of little things and the grandeur of great spaces; they recognize the limits of their mediums as well as of their own abilities. Their design has a persuasive charm and a harmony all its own; their forms seem to have grown into the given space. Persians, Moors, Arabs, Chinese, and Japanese have all contributed to the intricacies and fascinations of Oriental design.

6. Design as Applied to Clothes

The principles of balance, harmony and rhythm apply to dress design as well as to design in general; so

also does a knowledge of design in nature, historic sources, and the charm of the Oriental. A few special rules and terms can be given for dress design but on the whole they are the same as for all design. This distinction may be made, however, that costume design is the most personal of all the arts.

There is unity in good design, the unity that gives the impression that nothing can be added and nothing taken away without interfering with the effect. So the first principle of costuming is that the person should appear as a unit—a single design.

In costume design balance may be either symmetrical or occult. Symmetrical balance is the result of having like attractions on either side of the figure, they may differ in shape, size and color but they should be equal in interest.

A great part of harmony in costume design is in subordination. This is a principle by which parts are made mutually dependent on one another. Harmony is not monotony, it is a subtle way of giving prominence to one part of the design by placing the other parts in subjection to it.

Rhythm is obtained in costume design, as in all design, by sequence or repetition, as for example in lines, tucks, ruffles, and bands of lace. Repetition alone has no art value but there is an art value in a grouping of lines which leads the eye pleasantly from one part of the costume to another.

Let me describe three costumes for you, attempting to point out in each case the principles of design that they exemplify. The first is a child's dress of the 1800's, the

next a seventeenth century court dress, and the third, a modern theater costume.

When I was a very small child I had a blue and orange dress which is now framed and hanging on the wall as a decoration. It is an interesting spot of color and presents a well-balanced contour. Those who care to examine it closely will find it exquisite in workmanship and detail, for it is entirely made by hand. The material of the dress is orange cashmere, the trimming is blue satin. It is cut in straight lines and has a V-shaped front panel reaching from the neck to the ruffles around the bottom.

With the dress is framed a real lace collar, a flat gold chain, and a brown and white cameo locket. The design of the light lace collar with the orange silhouette showing through centered the attention, and the gold chain and cameo locket added to the attraction, making the interest of the entire design culminate at the face of the child who was wearing the costume.

The color scheme of the dress, orange and blue, is complementary because orange and blue are at the opposite ends of a diameter which passes through the center of the color wheel. The principle of opposition is apparent in the line of the panel as it meets the ruffles at the bottom of the dress; and transition in the flat bow of blue satin ribbon which joins the panel to the ruffles. The balance is symmetrical in the dress as a whole, because everything on one side is exactly like that on the other. But there is occult balance in the way the trimming itself is arranged; the ruffle of orange cashmere is pleated while the one of blue satin is shirred; and there is a slight difference in their sizes. The blue satin ruffles have three threads of shirring instead of four, bearing

out the rule of the dressmaker that there should never be an even number of tucks or ruffles or rows of shirring.

The Italian court dress dates from the seventeenth century. It is made of Vatican velvet of a rich vivid blue color and embroidered in a gold design of the conventionalized acanthus. It is a material that will last indefinitely and a cut that will fit anybody and always remain in style.

The long enveloping lines of the ample skirt, as well as those of the full circular jacket are appropriate to the texture of the material and to its quality also. The round line of the neck, jacket and hem, is simple and elegant. The relation of the length of the jacket to that of the skirt, about one-third but not exactly, is like the Greek proportion, not easily discernible at a glance, elusive yet simple. All of these are well-balanced, sane, and lasting qualities. There is nothing frivolous nor fleeting about this sort of a garment.

In the ultra-modern theater costume which seems at first glance to have been created entirely for effect, all the fundamental principles of design are also present. They have neither been ignored nor forgotten, but they have been vivified. This design has balance, harmony, and rhythm, unity and variety, and in addition it has personality. It was made for one particular person to be worn at one particular time and it would be unsuitable for anyone else on any other occasion. There is a feeling of one idea throughout. The designer never once forgot the part his figure was playing and he sustained this idea with never a slip. It requires unity and variety, both, to accomplish this.

There is harmony in color and texture and shape in

this costume. The gold trimming on the black background of the material is balanced as to its tone value, and the sash and sleeves and front panel are lines that are in unison. The sleeves are a little startling, but they suit the rest of the dress. The collar is extreme but the other lines lead up to it and flower out into it as it were. The sash is large enough to lead over from the front to the back panel. We can imagine the length of the dress sweeping on into ever such long lines. It may carry a velvet and gold train of great dignity. There is a stately rhythm to the figure, from the general carriage to the poise of the head, a stateliness that is almost *hauteur*.

Against the rich, somber background of the dress itself there are accents. The turquoise hair ornaments, earrings, and fan; and there is still another color emphasis in the red of the hair and the frame of the fan. These vivid colors appearing in small quantities balance the larger more unobtrusive tone of the material of the gown.

If one is inclined to look closely, with the eye of the investigator instead of the appreciator, one is due a surprise in this design, for he will discover in the seemingly conventional Elizabethan collar, a dead pheasant with head dropping heavily down the back. This coincidence of resemblance was probably entirely unnoticed on the part of the artist himself, or if it was done intentionally, it was indeed a clever ruse. For that bit of realism in no way interferes with the unity of the ensemble.

Another stroke of eccentricity or individuality is the peculiar angle at which the top part of the figure is drawn. The line is in good balance but it looks uncomfortable. (If you are thinking in terms of realism that is too bad.) It was probably done to make the collar stand out at just

the right angle, and on the living figure the collar would probably be swung in just that way; it would depend on the swagger and verve of the wearer. Furthermore, it was the privilege of the designer to make the figure exaggerated if he wanted to, for the important idea is the costume, not the figure. An impossible figure shouldn't worry us a bit; this is not a portrait nor a life sketch but an illustration for a costume design.

But the designer seems to have reconsidered. Everything is not sacrificed to the design after all; he comes back to the appeal of personality and makes the face the center of interest. Framed in the flaring collar of black and gold, and a circlet of red hair with turquoise ornaments, the life of the figure is centered at the face with an echo of the same sort of attraction in the next most interesting feature, the hand and its accessories, which carries the same vermilion and turquoise accent against a black and gold background.

The last stroke of effectiveness, so far as design is concerned, is that the figure is shown against a silver background, cold and neutral and different from anything else in the picture except the highlights of the velvet. Bordering the silver background, is a band of the red of the fan and hair and around that the merest outline of gold, the other metallic note, leading the eye back again into the heart of the picture—the gold embroidery on the black velvet. But the one touch of the unusual color, the one which the artist wanted to emphasize, is left entirely inside the picture to hold its interest alone. It is the turquoise blue of the costume jewelry, the hair ornaments and earrings.

You will read several times in this book that art is a mirror of the times, a reflection of the life of its period, but in nothing more than in the art of dress is the trend of the times truly reflected. All of the people in their personal appearance fit into the picture whether they intend to or not. They all help to make the composite.

PERSPECTIVE

1. The Avenue of Middleharnis
2. Definition
3. Kinds of Perspective
 - A. Linear
 - B. Aerial
4. Principles of Perspective
5. Historical Review of the Use of Perspective

PERSPECTIVE

1. *The Avenue of Middleharnis*



THE Avenue of Middleharnis is a painting by Hobbema, a Dutch master of the early part of the Modern period. His careful technique, fullness of detail, and portrait-like representation of the landscape is typical of the school of Little Dutch Masters. The impressive part of this picture is its perspective. The row of slender tree trunks attracts the attention immediately, and the attention is held as the arrangement of the other objects in the picture leads the eye again and again back to the vanishing point, at the end of the avenue.

The trees are almost without foliage except for their very tops, and these form a line of feathering branches slanting downward toward the horizon. The line of the base of the trees following the edge of the road, slants upward to the horizon. The very clouds seem to follow the tops of the trees to the vanishing point. The ruts of the road follow the base of the trees to the same vanishing point. All of these lines mark the avenue as it leads on and on into the village and even beyond to the farthest sky-line where the masts of distant ships are all but veiled from view.

On one side of the avenue is a nursery with small

fruit trees and shrubs and an irrigating ditch. In the foreground is a man pruning the trees. This figure gives an idea of the comparative sizes of the objects in the picture. Beyond the nursery is a farm house with fields in the distance. A man and woman are standing near the house. On the other side of the avenue is a clump of trees, a field, a church spire and the surrounding village. Coming down the road toward the spectator is a man with a gun and a dog. The sense of space in this picture is so very realistic that you feel that you could walk down this road, go into the fields and houses and converse with the people as they go about their various duties.

2. *Definition*

Usually I do not like to see the Latin derivation of a term given dogmatically and learnedly at the opening of the discussion of a subject. It is not inspiring and it seems to me that its sole purpose is to be impressive. But the derivation of the term perspective is too clarifying to be omitted. Therefore this exception: "per" is the Latin adverb meaning through and "specio" is the infinitive form of the third declension, to see. Inverting the order, a liberty that English speaking people have a habit of taking with the Latin, and putting these words together we have as the literal translation of "per-specio"—to see through. An ideal subject for a chapter on art.

3. *Kinds of Perspective*

The two divisions into which perspective may be divided are linear and aerial. That portion of the subject which deals with line and form and depends for its rendition on geometrical rules is called linear. That which has to do with appearances as effected by the conditions of

light and atmosphere, and is represented by color, is called aerial. They both have an important part to play in the problem of perspective.

A. *Linear*

The leading characteristics of linear perspective are the apparent diminution of the sizes of objects, and of their distance apart, as they are farther removed from the spectator. The long stretch of railroad tracks and their accompanying telegraph lines and fences is the usual problem that is given to pupils to illustrate linear perspective. It is a lucid example since so decided and apparent a change takes place in the appearance of the railroad tracks, telegraph lines and fences as they recede to the point of invisibility. The fact that "things are not always what they seem" is made a matter of particular demonstration in linear perspective. The proposition can be worked out mathematically. One satisfactory thing about linear perspective is that it is an exact science.

B. *Aerial*

The fact that these same railroad tracks, telegraph lines and fences, which are so adaptable to the demonstration of the problems of linear perspective, gradually change in color, value and intensity as they recede into oblivion is interpreted in terms of aerial perspective. Not only can it be demonstrated by perspective that "things are not always what they seem" but that other proverb "distance lends enchantment to the view" can also be verified. The enchantment, technically speaking, is aerial perspective. It is represented by varying changes of color. In the distance colors appear paler and greyer, they are lighter in value and weaker in intensity. The chief claim

of aerial perspective to artistic beauty is that it is an effective eliminator of unnecessary detail; it is also a valuable asset in expressing depth or space.

4. *Principles of Perspective*

Perspective is a space art, and total space extends entirely around us. It includes the three dimensions, length, breadth and thickness. In nature the three dimensions are actually present but the pictorial artist must represent the third dimension without its actual existence. This penetration into the depth, or distance, is a subtle art and requires much intelligent thought and study. It is from actual experience, through the senses of touch and sight that we form our space ideas. The more vivid the idea in the mind, the more living the illusion.

A perspective drawing being a representation of things as nearly as possible as they actually appear, has an advantage over a working drawing which represents things as they are, or even a written description which goes quite thoroughly into detail. If a scene is represented according to the rules of perspective the general idea can be grasped easily, quickly and correctly; everything may be seen at a glance. As the Chinese say, "A picture is worth ten thousand words."

I feel quite sure that sometime or other in the history of each person he has been moved to trace a picture of an attractive view on the windowpane, especially if the pane were covered with frost. If he got anywhere at all with this attempt the result was a perspective drawing for that is what perspective is; a representation, as it appears on a plane directly in front of you, of what lies beyond.

The plane on which a picture is seen is called the pic-

ture plane and it should be directly in front of the observer and absolutely vertical, just as the pane of glass is. All parallel lines appear to converge at the horizon. The horizon line is the eye level. It is called the horizon line out-of-doors and the vanishing line indoors. The vanishing point is the point on which the attention is fixed and it must be on the horizon line. The point from which the object is viewed is called the station point.

The relative sizes of objects are determined by geometrical rules according to their distance from the eye. The nearer an object is to the eye the larger it will be and the farther away it is the smaller it will be until it disappears entirely. Objects diminish in apparent size as they recede from the spectator and they change in apparent shape with his changing point of view. These are the factors which enter into the representation of linear perspective.

In aerial perspective the factors are quality and quantity of color. As distance increases there is a loss of detail as well as of contrast and the colors become neutralized. The color of the distance is blue and blue-violet. Objects appear redder as they come nearer to the foreground. Cool colors make things look farther away and therefore smaller; warm colors make things seem nearer at hand and therefore larger.

The quality of the atmosphere makes a difference also in the representation of perspective. If a distant view on a hazy, misty morning, when there is a great deal of moisture in the air, is represented the outlines will be blurred and indistinct. If the scene represents a clear, crisp winter noon in a dry northern climate, the forms will stand out clearly and definitely and the colors will be bright, clean cut and fairly singing in their frosty quality. Unless one

is accustomed to this dry atmosphere the impression of the distance may be very deceiving.

When you go out west for the first time where the atmosphere is thin and rare, an old timer, discovering that the situation is new to you is sure to ask how far you judge it to be to a certain peak and if you would not like to get up early in the morning and walk it before breakfast. You will probably say that the distance is about ten miles when it is thirty and find that instead of walking it before breakfast you would do well to make it in a day.

The first time I saw the mountains they looked as if they were straight up and down. I was perspective blind, blind to retrogression in both color and line in that altitude. The tall pines looked like so much soft grass and I failed to see the recession of the general slope of the mountain side. Heretofore, that kind of perspective had been entirely out of my experience, just as the view from an aeroplane is to me now.

Besides pictorial perspective, there is sculptural perspective which should be recognized in making statues and reliefs to be used as decorations for buildings. This is not necessary for free-standing sculpture since that is three dimensional and does not have to make use of the illusion of perspective. In architectural sculpture, however, changes in the appearance of form and degree of distinctness take place when things are located above or below the level of the eye. Certain forms must be exaggerated and others obliterated so that they will appear naturalistic when viewed from the ground.

There is also photographic perspective. In photographic perspective the result is often startling, as you know, if you have happened to pose for a snapshot with

your feet directly in front of the camera and too close to it. The camera may be right, they say it never lies, and so far as its own mechanism is concerned, I am sure it never does, but there are human frailties which enter into the focusing and manipulation of the camera. William Chase used to come to the defense of the camera and tell his pupils that they lacked the courage to represent perspective, or foreshortening as it is called in painting, as truly as the camera gives it.

While driving in the country one day, I caught myself looking for attractive landscape compositions. One unit had as its principality, a tower-like structure of interesting proportions. I tried to see in it the cylindrical shape of a silo as it seemed to me that would be in keeping with the rich country through which we were passing. I was looking for a cylindrical effect, light on one side, dark on the other, and a reflected light on the outer edge; and almost thought this effect was to be seen so sure was I of what I wanted it to be, but I was not being quite honest with myself, for, actually, the nearer we got to the object, the flatter it appeared. Just when I was within a distance from which I knew my eyes would not deceive me, I discovered that the silo was in reality just what it had appeared to be, a flat wall, where a building was in the process of erection. Only the flat surface was there and there was no cylindrical effect by which any distinct changes of light and shade could be made. My eyes unwittingly proved that the accumulations of former observations were true. Although objects seem to flatten out in the distance, if they have modeling and depth and a third dimension, it will appear as they come nearer.

5. *Historical Review of the Use of Perspective*

At the beginning of art there was little use made of perspective. The only reasonable and thinkable dimensions of a flat surface to the ancients were its actual ones, length and breadth. It must have seemed futile to the matter of fact Egyptians even to contemplate the idea of representing depth on a flat surface, just as impossible as to represent movement with entirely static materials.

In classical times, we presume, from the accounts of the realistic rendering of certain subjects, that there was successful representation of the third dimension, in painting. The Greeks thoroughly understood the perspective that was necessary to architecture and sculpture. In fact we of the present day do not seem to have made much further progress in a knowledge of perspective that is required in those branches.

In Medieval times there seemed a hesitancy in ignoring the principles of perspective altogether, but there was no really intelligent recognition or understanding of them. The Byzantine figures were absolutely perspectiveless. They were consistently flat and consequently decorative to the last degree. Gothic artists were more concerned with crafts than painting and so perspective was of little consequence to them.

In Siena and Florence, in the fifteenth century, problems of perspective were studied and solved, so far as actual evidence goes, for the first time in the history of painting. Giotto did the very best he could with the ability and opportunity he had, but he did not conquer perspective. Contributions, which are still in use generations later, were made to the subject by Uccello, Francesco, Signorelli, Masaccio and Mantegna.



The first to come anywhere near solving the problems of perspective was Paolo Uccello. He was called the father of perspective as it was practiced in the Renaissance, and his rules of perspective are still followed today. He is the man whose friends thought he had gone crazy on the subject. Donatello said to him, "Paolo, with this perspective of thine, thou art leaving the substance for the shadow." Donatello the sculptor, and Brunelleschi the architect, both made use of the laws of perspective, and in turn, Brunelleschi taught what he knew of perspective to Masaccio the painter. It was recognized that architect, painter and sculptor all needed to understand the use of perspective.

Uccello was a great modernist in his day in discovering new modes of expression. He was the first painter of battles as well as the first to apply the rules of perspective. His *Battle of St. Egidio* was an ambitious painting for the early part of the fifteenth century. It is strong and naturalistic and full of movement and clever foreshortening, yet not without a certain decorative beauty. The blocking in of the light and shade and the general cubistic effect of the lines and the idea that they convey of recession make us understand the perspective of the picture even today. And then Uccello was not entirely practical and mathematical as might be inferred from his development of perspective. From his name, Paolo Uccello, Paul of the Birds, we infer that he loved and painted birds; and he must have been sentimental for he was always strewing roses about in his paintings. Even in the battle scene he put blossoming roses and leaves here and there, maybe for the sheer love of beauty and maybe to say "See, I can paint a rose."

After the pioneers came the masters of the Renaissance. To them the three dimensions, length, breadth and thickness—especially thickness—seemed sane and sensible, and the methods of representing them were generally understood. The painters of the High Renaissance recognized the value of aerial as well as linear perspective. The color effect of the atmosphere seemed to envelope their figures and the beauties of the distance were enhanced by it.

The study of aerial perspective, however, was taken up long after that of linear perspective and it is still not thoroughly understood for it is not so easily systematized as is linear perspective. It was comparatively easy to discover the way of representing solids by a drawing of planes which affect the eye as does the object itself; but the art of expressing distance by variations of color is a different matter.

The ideas of perspective that were developed in the Renaissance were built upon the assumption that the picture was viewed with the eye fixed on a single point, just as pictures are painted now, as though the entire subject was seen at a glance. This is not the perspective of the architectural draftsman, however, who assumes that each part of the picture is seen separately and from its own station point.

There are also other attitudes toward perspective. The Chinese and Japanese are supposed to ignore the matter of perspective but in that they are misunderstood, as they have often been in other phases of their art.

Chinese ideas of perspective were formulated long before those of Europe and their origins and aims were

different. The Chinese seemed always sensitive to perspective. They realized the increasing thickness of the air between them and distant objects and this they represented by graduating intensities. Their linear perspective was represented from a height something like a bird's-eye view. With the horizon line placed high and the parallel lines remaining parallel, they were able to create an impression of vast space.

The Japanese use a perspective of compulsion. They make distant mountains smaller in order to get them into the picture and they arrange the effect of perspective by superimposing planes. A succession of one plane above another leads to a system of perspective that is entirely different from our one plane perspective. 31460

The Dutch and Flemish masters introduced both linear and aerial perspective into their work, as for example, the interiors of Peter de Hooch, the architectural subjects of Van der Leyden, the landscapes of Hobbema and the figures of Rembrandt. These masters knew how to paint scenes with air in them and to put buildings in their proper perspective. Their delicate recessions must have been a product of imitation of what they saw before them instead of a study of the mathematical problems of perspective; the effect seems to be the result of a sheer copying of detail. We read of a system of mirrors which they used to assist them in their painting.

In the latter part of the Renaissance perspective had almost entered its dotage, for it had been in use so long and had come to be taken so much as a matter of course. But in the early part of the Modern period it was considered very carefully again.

Now in the contemporary period perspective appears to be the victim of the indiscretions of youth. This impression may be the result of the fact that art is searching after the unattainable fourth dimension; which, by the way, may be no more of an impossibility—than the third dimension seemed to the ancients. Carefully considered and fully developed perspective seems to have flown to the four winds, but there is a difference. In this assumed naïveté perspective is willfully disregarded. This attitude is one of assumed simplicity, not the genuine simplicity of the Egyptians. It makes for a certain effectiveness because it is done consciously and for effect. Indeed it is affected.

Sometimes, in modern painting, the third dimension is intentionally omitted. The picture exists on its own plane and thus gains a quality of aloofness and impersonality. The artist does not always want to represent nature, sometimes it is decoration that is his aim. But this eliminating of perspective should be done deliberately, it can hardly be done successfully unless the artist understands what he is leaving out.

Perspective in contemporary art involves the skyscraper and the air craft. Man looks down from the bird's-eye view or up from the worm's view; and interpretation in terms of perspective depends on the point of view. For example, the sky-writer makes his letters on a flat plane so that they will look vertical from the ground. Handling this sort of perspective is certainly a matter of a different scale of sizes than we have been accustomed to when the sky-writer, for instance, has to go back a couple of miles to put a dot, as big as a city block, on the letter "i".

The perspective that we are still most accustomed to is the view straight in front of us down a long row of trees like that represented in the Avenue of Middleharnis, or a city street with house after house on either side. Representations of perspective are restful and satisfying; for distance is soothing to the eye and a love of its suggested freedom is innate in the human race.

ILLUMINATION

1. Its Application to the Various Arts
2. Chiaroscuro and Notan
3. Early Development Through
Illuminated Manuscripts and Stained-Glass Windows
4. Later Development Through
Representative Painting
5. Impressionism
6. Contemporary Illumination

ILLUMINATION

1. *Its Application to the Various Arts*

ILLUMINATION is a quality with which all the arts are concerned—architecture, sculpture, painting, and, quite incidentally, the crafts. It may seem inconsistent that after saying in the chapter on color that light and color are the same we are now treating the subject of light separately; but as I think we made clear in the former chapter, value and intensity are modifications of color and it is the value and intensity, as well as the arrangement and source of color, with which illumination is concerned.

In architecture illumination should be considered with the construction of the building and the location of it as well. The effect of light on the outside of the building is an important consideration of the architect because shapes, sizes, colors and even proportions seem to vary under the influence of illumination. As the light of the sun changes from the thin rays of morning to the full glare of noonday and the lengthening shadows of evening, forms are flattened or distended, contours flattered or distorted and colors brightened or dulled.

Another important problem of illumination is the location of a building as to its exposures—east, west, north and south, which has much to do with the comfort and

pleasure of those within. This problem includes the admission of light to the interior of a building so that the resulting effect will be practical as well as beautiful. Some rooms require a north light and some a south light. The healthful, purifying rays of the sun are desirable in the home and yet the front porch should be shady in the afternoon and the bedrooms cool in the early morning. An office desk should not be located in the direct glare of the sun or the entire office exposure be on the side of the building where there is never any breeze.

Within the house you consider illumination in placing the writing desk so that your hand does not shade the paper, the work table so that you do not stand in your own light, the piano where the light falls on the music. Illumination from the skillful use of mirrors, shaded lamps, and various forms of lighting fixtures, as well as from windows, makes a room attractive and usable.

In considering the illumination of sculpture, there are also the matters of construction and location, as in architecture. The surfaces of a statue are treated by the sculptor from the standpoint of their reaction to light. The light should fall upon a statue so as to show it to the best advantage or the effect may be detrimental to its appearance and it may fail to convey the idea that the sculptor had in mind.

Phidias, in directing the workmen on the Processional Frieze of the Parthenon, considered its position at the top of the cella wall and the effect from below. Being always in the shadow and consequently in a diffused or reflected light it was done in very low relief with the cut a little deeper at the top than at the bottom thereby avoiding

the too heavy shadows which might be cast by the projecting forms below.

It is through painting in particular that illumination can be seen at its best. Every school of painting and almost every painter has had their own attitude toward this art quality. Some artists always illuminate their work from a certain angle; others distribute the light equally and arbitrarily over the whole canvas. Some attack the problem directly as nature does, by the rays of the sun, others dim and scumble or obscure the light whether they have ever seen it done that way by nature or not.

Sometimes, yes often, an artist's work may be distinguished by the way he handles the light alone. Correggio made light seem to emanate from within the picture. Rembrandt concentrated it in one certain place. In the Dutch interiors, the light comes directly through the windows in a most matter of fact way. The moderns spot the light about in a manner that never occurred to the old masters, in fact, as though they had nothing in mind but a chance pattern of light and shade.

2. *Chiaroscuro and Notan*

There are several terms that have been used to designate this quality that we are calling illumination. Two of them are *chiaroscuro* and *notan*, one Italian and the other Japanese. The first of the terms, *chiaroscuro*, is made up of two Italian words meaning, clear and obscure, a seeming contradiction like *piano-forte*, soft and loud. Since we have no one word in the English language for this double meaning we have adapted the Italian combination.

The Italians were the first to feel the need of this term, for *chiaroscuro* was one of the artistic discoveries of the

Italian Renaissance. Before that time artists had not gone into the intricacies of the value and intensity of color and its influence upon composition. Of course shading had been used and figures were represented in the round by a careful gradation of light and dark values from one side to the other, but there was no attempt at considering the effect of the lighting on the picture as a whole.

Another term of similar meaning is the Japanese word *notan*. It refers to illumination after the Japanese manner and is concerned more with design than with representative painting. *Notan* is the spotting or arrangement of dark and light. Here again, since there is no word in the English language to express both light and dark, and the Japanese had a suitable one, American designers adopted it.

The Japanese have been responsible for bringing much of this kind of beauty into Occidental art. They never seemed to consider realistic representation of light and shade seriously, but they did recognize *notan*, or the pattern of the light and shade, as a vital part of design to be studied for its own sake. The shadows of the branches of trees as the light from an electric street light falls through them give an idea of what *notan* is, as does also a lace luncheon set on a mahogany table or the sunlight flickering through a vine-covered trellis.

3. *Early Developments Through Illuminated Manuscripts and Stained-Glass Windows*

The first use of the term illumination in art probably occurred in the twelfth century when manuscripts were beginning to be illuminated. In those Medieval times, the artist was called the illuminator, not that he understood

illumination as we know it now, but that he "illuminated" or "lighted up" the pages of his book by the use of gold and silver as well as the brilliant red of the minium. At the beginning of the history of decorated manuscripts, the illuminators were also called miniaturists and they received that name not because they worked in miniature but because of their use of *minium*, a bright red pigment. They used gold and silver to represent the lights and thus they not only heightened the effect of the colors but also brought the work within the range of illumination. A text was said to be illuminated when gold and silver were used in its decoration.

A still more effective rendering of illumination by an imitative process was that of stained-glass windows. In glass the color has the advantage of being transparent instead of opaque, as it is on the parchment of manuscripts. The height of ecstasy in illumination is to see the effect of sunlight through the pure colors of Medieval glass as in the Tree of Jesse window of the Cathedral of Chartres, and the windows of the Sainte Chapelle in Paris.

Mosaics also were made by the use of glass. They attained an effect of luminosity, but did not have the advantage of the transparency of stained-glass windows. They served as wall or floor coverings, and, as in most Byzantine work, represented an equally distributed pattern of light and dark.

One other expression of illumination also developed early. That was the halo which represents the Christian attribute of divinity and was first used to designate the pagan attribute of power. The images of the pagan gods were crowned with golden radii such as those which

emanate from the sun. This form of arbitrary illumination is still retained in art when halos of light are placed around the heads of sacred personages.

4. *Later Development Through Representative Painting*

After the work of the illuminator, the glass-worker, and the mosaicist of Medieval art came the beginning of what we know as representative or expressionistic art. From Giotto, who was the first of the realists, on to the masters of the High Renaissance, the development of illumination through representation was a long and interesting process.

Giotto concerned himself with trying to make things look natural and he succeeded remarkably well at getting the dramatic and story-telling effect, but he did little with perspective and less with illumination. In the use of illumination he was chiefly concerned with making things look round, and it was a struggle indeed to make a flat surface take on the appearance of depth and have substance by the manipulation of light and shade.

In the earliest development of the Renaissance period the artists considered each part of the picture carefully and individually. They were not much concerned with the thing as a whole, neither with representing the texture nor the substance. The illumination was usually arranged to come from a certain angle, for it was easier to do a thing repeatedly in the same way. It must have been about this time that the traditions began of many of the things that take place in our academic studios today, or rather that did take place a few years ago.

In a room with a north light, because a north light is a steady light, and with this light coming over their left

shoulders at an angle of forty-five degrees, students equipped with drawing boards and architectural blocks as models, are told to do a drawing in outline and then render in light and shade, the sphere, the cube, the cylinder, etc. The sphere they make look round by shading it gently from light to dark, and placing a reflected light on the shadow side. On the cube the students' attention is called to the fact that the shading is not a gentle gradation as on the sphere, but it is abrupt, the contrast of the lightest light and the darkest dark coming directly together because of the angle by which the planes are separated. And so on through the other forms the students are taught to look for the effect of the light and shade on objects.

One of the first lessons of the artist is to find out just where light ends and shadow begins, or vice versa, and also what are the stages between. The light is that part of the object which is in the direct path of the source of light and shadow is produced by something intervening between the source of light and the surface. A reflected light is caused by a reflection from some other object or some portion of the same object and a half light is that part of the object's surface which is halfway between light and dark. The continual reiteration of the artist is light against dark and dark against light so that one may foil the other.

When the lightest light and the darkest dark are determined, these two should be placed near one another toward the center of the picture and there is the principality. The placing of this point is a very important part of illumination and of composition as well. When the light and dark have been decided upon the next rule

is that of ornamenting the light but keeping the shadow simple. Make the light as intricate as you like but keep the shadow blank for in the process of illumination light is revealing and shadow concealing.

Illumination is a great aid in representing literally as well as in heightening certain effects. One of these representative processes may be illustrated by describing the effect of illumination on a globe or sphere. Draw a circle which is the outline of a globe and try out the various ways in which light and shade may be applied to it, so that it will appear either flat or round, concave or convex. If you leave it all light or make it uniformly dark, it will appear flat. If you shade it to show the light on one side and consequently leave the other side in darkness with perhaps a reflected light on the shadow side, it will appear round like a sphere or globe. If you make it dark toward the edges, it will be concave; if instead the lightest light is at the center and the darkest dark toward the edges, it will be convex. It is also evident from this same illustration that a disk, or flat surface, shows more light than the globe, or round surface, if the two are of equal size; for the entire surface of the disk may be in the light while some part of the globe must necessarily be in shadow.

The early masters of the Renaissance began their use of illumination by shading the figure light on one side, dark on the other with the reflected light on the shadow side, just as the academic students were described as doing. They made the light part of the background come next to the shadow side of the figure and the dark part of the background come on the light side of the figure to insure contrast.

In addition to its influence on the light and shade of

form illumination also has its influence on color, as we observed in the study of value and intensity. By noticing the effect of illumination, the early masters, too, observed that the appearance of colors as well as of form changed under the varying light; so, instead of making a robe, for example, solid red or blue as was done in illuminated manuscripts and stained-glass windows they tried to simulate the light and shadows on the folds of the material by the change of color.

With the great demand for frescoes and also the introduction of oil paint, the development of these art theories moved on rapidly. From Giotto through Ghiberti, Masaccio, Fra Angelico, Fra Filippo Lippi, who as pioneers had struggled to the point of making things look natural by the aid of illumination, to Da Vinci, Raphael, Titian, and Correggio, the great masters of the High Renaissance, who reached the height of representative painting.

Of all the Italian masters Correggio was the most original in his treatment of illumination. He made the light seem to come from within the picture rather than from any outside or natural source. It appears to emanate not from one source but from several. *La Notte*, or *Holy Night*, is his masterpiece of illumination. Not only is the illumination well handled but it is particularly well fitted to the subject. In this picture the natural light appears in the streak of dawn in the distance and in the lighted clouds filled with angels, but the dazzling illumination emanates from the figure of the Christ child which is the center of interest.

The secret of Titian's magnificence of color was his color sense, not the abundance of pigments nor the use of pure pigments, but his understanding the influence of

one color on another, in other words, the illumination. The lighting of the Venetians was diffused instead of from one particular source. They used intense shadows, small in quantity, and the brilliancy of the effect was obtained by the use of reflected lights.

The Dutch painters made important contributions to the development of illumination. How natural are their interiors full of light and air, with the sunshine streaming in at the windows and the light from their highly colored garments reflecting in the fresh tints of their faces, or their landscapes with the shimmering sunlight on grass and foliage. They represented the illumination of their fresh moist country with bright blue and green and yellow lights filtering through the trees, or by the sun shining down in brilliant rays on the cattle in the meadow.

The Little Dutch Masters were great illuminators in their way, although they confined their lighting to natural effects both indoors and out, according to the conservative idea of the northern school. The Italians, on the other hand, diffused their illumination even in interiors. This type of illumination was more effective from the distance from which the frescoes on the walls of the cathedrals and the altar pieces were necessarily seen. Surprisingly enough, however, when it came to real intense illumination, Correggio and the rest of the Italian school were only the forerunners of Rembrandt, the prince of illuminists, who was of the Dutch school.

The Night Watch by Rembrandt is a composition in light and shade. The title is a misnomer. It is not a night picture but a daytime picture, although the light does not come from the sky or from any particular spot. Rather, each figure seems to be lighted individually. High lights

are on faces and hats and costumes and then the rest of the picture disappears in the shadow.

Reynolds said of the Night Watch, "It is neither the light of the sun nor the light of the moon but the light of the genius of Rembrandt." Here are some lines from Longfellow which apply to Rembrandt's work:

*"They sat in the shadow and the shine
Of the flickering fire of a winter night,
Figures of color and design,
Like those of Rembrandt of the Rhine—
Half darkness and half light."*

I have quoted this stanza for the sake of the atmosphere of illumination that it creates. "The shadow and the shine" and "the flickering fire of a winter night" are good, but on the other hand, there are discrepancies. Rembrandt was not of the Rhine but of the Dycks of Holland, and his canvases were not half darkness and half light but, according to Reynolds, seven-eighths darkness and one-eighth light. But what light!

Sir Joshua Reynolds studied deeply the effect of the illumination of pictures. From making note-book sketches of the amount of light and dark in the pictures of various artists that interested him, he asserts that in general, the paper blotted nearly equally, a fourth of the picture for light including both primary and secondary light, another fourth as dark as possible, and the remaining half in half shadow or mezzotint.

Beside Correggio and the Venetians, Rembrandt and the Little Dutch Masters, there should also be mentioned Velasquez, the great Spanish artist and those

painters of Spanish sunshine who came after him; for they were also illuminists. Velasquez is the man who used such glowing whites and blacks. He emphasized them almost to the point of making them take the place of color. In the midst of a luminous shadow, there would be just a little spot of black as rich as a red garnet in the shade. His white seemed as scintillating as light itself and was always set off by a contrasting pearl-grey color next to it.

But Sorolla was the best of all. Few painters have had the power to paint light as Sorolla did. To go into a room filled with an exhibit of his paintings gives one the impression of emerging from darkness into intense sunlight. Standing before his painting *Two Sisters of Valencia* in the Chicago Art Institute one almost instinctively shades his eyes, as the older girl in the picture is doing, from the dazzling light.

Then there is that individual illuminist of the English School, Turner. He painted light with a sort of frenzy, splashing his water colors about or dashing on his oil paints in any sort of fashion so far as technique was concerned, but with the avowed intention of dazzling the spectator with his display of light conquering darkness. He distorted tone and overdid intensity, not for the sake of representing the truth of light, but to display its splendor.

We can characterize the illumination of Turner by his two most notable paintings—one of sunrise and the other of sunset. *Ulysses Deriding Polyphemus* and the *Fighting Temeraire*. The first portrays Ulysses after outwitting the Cyclops proceeding on his homeward way, as recorded by Homer. In it there is the fan-like radiation of the sun,

placed at the side of the picture as though to balance in importance the sails of the ship on the other side. Turner's real power is shown in the figure of Ulysses himself, insignificant in size but made to glow like a live coal with vermilion, yellow, and orange. His diminutive size is atoned for in intensity of color.

While the ship of Ulysses is just entering upon a voyage, the *Temeraire* is closing its course. The *Temeraire* is one of the ships that took part in the battle of Trafalgar, the second one in line. Having outworn its usefulness, it is being towed to its destruction. The first is triumph; the second decline. Illumination, as it appears in the beginning and at the end of the day, glorifies the one as it does the other.

It is a rather general impression that the critic Ruskin made Turner. If so this is an outstanding example of the effectiveness of a good press agent. The ideas and some of the expressions that I have used in this comparison are from the writings of Ruskin.

Aside from the work of Turner, and possibly we should add Constable, there is not much illumination in English painting. It is too foggy and matter of fact a country to excel in that respect. But perhaps I am too hasty in making such a statement for the impressionist, Monet, went to England because he was interested in atmospheric effects, and Whistler left France for England and painted his *Symphonies* and *Nocturnes* there.

While Ruskin was acting as Turner's press agent, Whistler was serving as his own. This, though, by the reflected glory of the other man, for if Turner was the pet of Ruskin, Whistler was his pet aversion. Ruskin made the remark that Whistler's *Nocturne in Black* and

Gold was a "pot of paint thrown in the public's face," and therefrom issued the famous controversy between the expressionists and the impressionists. Whistler was awarded a farthing's damage in this lawsuit, and he always wore it as a watch charm.

Here we shall mention the Pre-Raphaelites, even though it is to call attention to their lack of illumination. Their work was too studied and too mechanical to be great in illuministic qualities. They desired to narrate and to teach and to set forth to the layman their ideas about art. They had a dry and artificial manner which was not particularly inspirational.

Three friends, Holman Hunt, Dante Gabriel Rossetti, and Sir John Millais founded the Pre-Raphaelite brotherhood. Feeling that Raphael and his compeers had become too stereotyped and virtuous in their work, these men went back to times before Raphael and followed the manner of Orcagna, Mantegna, and Botticelli. Hunt's *Light of the World* is a typical Pre-Raphaelite production. In it the artist has the same opportunity, so far as subject is concerned, to make a great masterpiece of illumination as did Correggio in the *Holy Night*. Yet it fell short. It is, indeed, a great allegory about light, but so far as an intrinsic quality of illumination is concerned, that is inadequate. The time represented in the *Light of the World* is late evening, as shown by the faint gleams of the setting sun; the figure of Christ impersonates light. Light emanates from the rayed crown of Christ, as well as from the lantern which He holds in His hand.

While the Pre-Raphaelites were painting in England, the Barbizon painters were at work in the forest of Fontainebleau. Corot had his own idea of luminosity in which

he portrayed the penetrating light of morning and evening by his silvery grey tones. Others of the Barbizon School had their various interpretations of light. Daubigny was the connecting link with the present day impressionists.

5. *Impressionism*

After struggling along with representative or expressionistic art through the Little Dutch Masters, the Pre-Raphaelites, and the Barbizon School, we gradually get into the full light of day with the impressionists. They did not only say, "Paint what you see instead of what you know," as Giotto and his immediate followers were unable to do, but they went a step farther and said "Paint not what you see but the impression it makes on you."

The culmination of the whole exposition of illumination is impressionism. If it were not for impressionism, illumination would hardly be worth writing about. However, impressionistic paintings are different and most people have to get used to them to discover their good points. My little boy, when I took him to the exhibition of modern art at the Pan-American Exposition said, "What's happened?" That is the way we feel about impressionism. It gives one a sort of shock at first. But the spectator must locate himself a suitable distance from the canvas for his eye to fuse the color. Then he gets the desired effect. This necessitates changing the rule that the point of view of the spectator should be twice the picture's largest diameter. The measurement must be moved back a little but it is only a matter of habit to take unconsciously this required distance.

In impressionistic painting, illumination has been

made an end in itself. Light becomes the entire interest of the picture. When the first picture of this type was put up for exhibition, it was called "An Impression" and so it has remained—not an exposition of the topography of a certain place or an amusing incident or a dramatic happening or symbols of certain ideas but the impression that the light of the moment gives. This makes a rather narrow field for those who keep themselves strictly within it.

From the point of view of light being the only thing, the problem is, how are you going to give an impression of whatever you wish to convey by light only? We have seen in other chapters that the sense of distance, perspective, and volume can all be conveyed to us by color being lighter or darker or more or less neutral. The solution, then, is really the value and intensity of the colors; using only the pure spectrum colors that heaven has given us, and not daring to mix and muddle them ourselves. Let them be mixed by the retina of the eye, leaving every color its own freshness and brilliancy and consequently, its original power.

The technique of impressionism begins with the agreement that the eye do the mixing of the pure colors. A cardinal point of the theory is "Disassociation of tonalities"—that is, each tone is placed separately on the canvas. Sometimes this is called the process of juxtaposition. The colors are laid side by side and blended by the eye of the beholder. To make green, for instance, yellow and blue are placed together and the eye fuses them, and this proceeding makes for lightness and brightness and brilliancy, and carries not only the idea of the color but the vibration of the atmosphere.

There are disadvantages, however, for a clear idea of the form is lost sight of in this process. In addition texture loses still more, for by this mode of handling, all surfaces are reduced to about the same effect. Right here, let us say that the technique, that is, the way the color is applied to the canvas, whether by brush or palette, knife, finger, or forearm, does not make impressionism, or any other type of painting.

The main exponent of impressionism was Monet. He has been given the title of founder of impressionism. So careful was he of the effects of illumination that he did seventeen paintings of Rouen Cathedral, a series of the most brilliant possible effects of light, from sunrise to sunset, on a seemingly monotonous subject, for he used in his composition only the towers of warm grey stone. There was no foliage or water, attractive background or distant vista to add to the interest. It was only the changing effects of the light which made each of his seventeen paintings a true work of art.

Monet also painted a series of pictures of his lily pond with its delicately changing effects of rose, violet, or gold lights, of silvery grey and opalescent pearl mists. If he was painting only hay stacks, he would paint on each canvas a half hour, changing with the changing direction of the sun's rays or the atmospheric effects. He seemed urged on in his work by an assurance that any theory is based on knowing how to make light of prime importance. He had the temerity to turn his canvas so that it caught the direct rays of the sun and he introduced into his pigments some of the warm, vivifying energy of the source of light itself. This is what impressionism did for painting. It dedicated itself to the cause of light.

6. *Contemporary Illumination*

While we have mentioned, in this chapter, various systems by which light is represented there is yet another process. This instrument, of modern invention, gives us the effect of color by the control of light itself. Its colors are even more luminous than the gold and silver of illuminated manuscripts, the sunlight shining through stained glass, or the juxtaposed pigments of the impressionists. It is the Clavilux or "key to light." By this instrument its inventor, Thomas Wilfred, has unlocked the secrets of illumination and is actually able to bring forth floating color.

It is difficult to explain this new art for it is a language within itself and we should not require that it be put into words. It is almost sacrilegious to be always translating a perfectly adequate language into another less expressive one. When will there be a sort of Esperanto of feeling, or a radio of emotion that will do away with all of this reinterpreting?

At the present time, in lieu of more adequate terms, this new art expression is described in terms of music. The newspapers call it a treat for concert-goers when they announce a Clavilux recital. The artist at the keyboard controls color as the musician controls sounds. Its expression is called visual music. Its instrument of projection is called a color organ. Its symbols are notes. The whole effect is called colorful music. Its products are symphonies in color but it has a haunting beauty that cannot be named or described except by itself and through its own language.

After all it is the illumination that catches the eye

first in art as in everything else. To what do we, or our friends, refer to most often about a trip abroad? The moonlight on the water. Why is it, or was it, our ambition to climb to the top of Pike's Peak? To see the sunrise, of course! Yet we may talk of, and the artist may paint, the sun in all of its glory, the gentle radiance of the moon, and the brilliance of the stars. But the greatest illuminator of all is the lightning; and the greatest achievement of the present age has been the harnessing of it and making it do our bidding.

What is it that we like about New York? The lights of old Broadway. We like the glow in the sky over the theater district and the reflection of the lights in the pavement below. In the early evening when the lights are on in the offices of the skyscrapers the tall buildings one against another send out stars of light from millions of windows and the lovely lantern of the Grand Central Building, and all of the rest, are like crowns of jewels in the sky. Surely there never was an illumination like that either on mountain or ocean or garden of sunlit flowers.

When Thomas Edison, fifty years ago, invented the incandescent light he opened the way by which millions of people were furnished with electricity and with it came limitless opportunity for expansion of commerce and industry. He freed us from smelly oil and smoky candle and gave us a faithful and efficient servant in various undertakings of life. The electric light has been a contributor to health, comfort, pleasure and convenience.

Now the artist is expressing illumination through lambency in the medium of the theater art. The spot lights on the stage have given a new and very tractable medium to illumination. The artist may express himself in

color alone. He is learning to think in terms of mixed light instead of mixed pigment. We have developed electrically in an amazing way and we are told that we are just on the frontier of its power. But still we are saying "Fiat Lux." Give us light, and more light!

COMPOSITION

1. Composition Representative,
Design Decorative
 2. Elements and Principles of
Composition
 3. Composing a Picture
 4. Forms of Composition
 - A. Rectangular
 - B. Pyramidal
 - C. Tondo
 - D. Lunette
 - E. Octagonal
- .

COMPOSITION

1. *Composition Representative, Design Decorative*

IT MAY seem a little surprising to find two chapters in this book on practically the same subject, Design and Composition, and so close together also. At first thought it might appear that all phases of these subjects could be discussed under one head, but that is not the case. There is by general agreement a division of these two systems of arrangement and it is easy to make a distinction between them.

The term design has by common consent been applied to decorative art and composition to representative art. When form and color are arranged for the sole purpose of making a flat surface into a unit of beauty that is called design; but when these same elements are arranged into a realistic representation of definite objects that is called composition. To be explicit a wall paper pattern is a design and a landscape painting is a composition.

The placing of design first and then composition seems to me to be quite logical. The order in which the theoretical chapters of this book are arranged is: Form, Color, Design, Perspective, Illumination, Composition. Design is placed after Form and Color because these two qualities suffice for the making of a design; while the two

following subjects, Perspective and Illumination, are necessary in addition to Form and Color in the making of a Composition.

Of course, in the great art epochs of the past there were no such divisions. A work of art was regarded as having all of the art qualities. Artists, whether they were painters, decorators, architects or sculptors had a broad foundation of experience in the entire field of art. Giotto, for example, embodied his ideas in colors on the walls of the Church of St. Francis of Assisi and in the sculpture and architecture of the Campanile. Michelangelo did the same in the Vatican and St. Peter's in an even greater way. In those days the relationship between design and composition had not yet been defined.

2. *Elements and Principles of Composition*

The elements used in composition are all of the art elements which have been discussed in the chapters immediately preceding this one. First, you will recall there is form. When we speak of form in connection with composition it is not so much a matter of line or mass but it is the third dimension of form, the bulk or depth which we mean. The contour of form is expressed by line and line has only one dimension length. Then there is the surface of the form, and surface has two dimensions length and breadth. Last there is the third quality of form, bulk or solidity, and a solid has three dimensions, length, breadth and thickness. The representation of solidity is the representation of actual form; and in composition the expression of form in its entirety is required.

The element of color gives variety as well as unity to

a composition. The original spectrum colors and their values and intensities all play an important part in composing a picture. I am almost tempted to say that color, or more definitely color value, is the leading quality of composition. For what is composition except tone against tone and value against value until all the space is filled? A composition may have any of the types of color schemes. It may be monochromatic, that is, have only one color; or it may be analogous, made up of closely related colors; and, again, the color scheme may be complementary in which case all of the primary colors are used.

The next element is perspective, a most important quality of composition, because by it the artist is able to express depth, with which we said composition was particularly concerned. And, also, composition requires certain rules of conformity which perspective can supply. By the correct location of picture plane, horizon line and vanishing point the eye is led consistently through a picture. Everyone is familiar with the truths of perspective from the experiences of every day life and I have noticed that a popular picture is never one in which the perspective is very far wrong.

Then there is illumination which has many of the same compositional qualities as aerial perspective, for the value and intensity of the color may be so arranged as to give the desired effect whether of nearness or retrogression. By illumination the attention may be attracted and held at a particular spot thus emphasizing the principality of the picture or the lighting may be diffused so as to give an attractive glow to the entire canvas.

Some teachers and schools advocate beginning the

study of art with composition. Their position is that composition is art—art as a whole—and that the student should start with the study of art itself and then acquire a knowledge of the elements of art as he feels the need of them. A knowledge of form, color, perspective, illumination, and the technique necessary for expressing them is supposed to come to the student's attention in the order in which they are needed. This is working on the theory of going from a realization of the whole to its separate parts. However, we have proceeded otherwise in this book.

Composition is the grouping of different units whether in music, literature, or the graphic and plastic arts. Greek poets composed the same as did the sculptors. The *Iliad* is a whole logically and agreeably united in its parts, just as are the friezes of the Parthenon. It is composition that brings art elements together and gives a work of art a personality of its own.

The rules of composition are nature's rules, yet nature does not teach composition outright. She only furnishes the elements and suggests the manner of proceeding. The artist must find out how it is done for himself. Nature is far too big an institution to be imitated by art. The artist can only hope to learn from her the principles of composition.

Howard Pyle in his composition classes always gave his criticisms from the standpoint of the natural or the possible. He would say, for example, if the steps in a certain composition did not look just right, "Maybe they are out of drawing. Perhaps one could not walk up them if he tried. Let's see what would make them possible as steps." With that line of reasoning he would

usually detect the flaw in the composition and lead the student to see things the next time for himself.

But whether composition is put first or last in the course of study, whether the ideas are derived directly from nature or whether they are taught by a teacher, there is at least one requirement and that is, composition must be continually a creative process. The acquirement of the use of the tools and a knowledge of the elements that are needed in composition may be imitative, but composition never! It may be the studied result of scientific analysis or a sudden flight of imagination but it is never imitative; nor can it for long follow a certain path. It must be entirely a creative organization of nature's elements.

There are two ways of approaching the subject of composition; two attitudes to have toward it. In one case the definite center of interest is the controlling factor while in the other it is the limits of the plane surface upon which the composition is made. In one a definite principality is worked out in detail while the material on the rest of the canvas is given quite a secondary place. The other is a matter of breaking up the surface into spaces and colors so as to make the entire area interesting.

The organization of a composition according to a principality with everything else subordinated offers more opportunity for attractiveness than the other type. But this plan must be presented with caution for in stressing the principality there is danger of slighting the subordinate elements. The other style of composition in which equal attention is given to the entire surface is like a Persian rug. If you put it on the floor it is satisfactory; if you put it on the wall it is fine also; if you turn it upside

down or sideways it is still beautiful. In other words there is interest throughout the entire composition.

For my part I like the principality and the one place to center the interest. Composition is weakened when it is required to convey more than one good idea. All-over patterns lack strength of emphasis as compositions and are more successful in the hands of the designer. This equality of effect is, I believe, a weakness of the work of the impressionists. What they have gained in illumination they have lost in composition, for they compose in light instead of form.

We may apply the principles of composition to representation but with a caution. Composition may be representative but not too representative. A warning should be issued against too much realism. When the designer talks of conventionalizing his subject and the painter of making it look natural they are both setting up a standard of realism rather than of beauty. Representative painting sometimes becomes so realistic, so modeled, that it is sculpturesque. To explain, the imitating goes to the length of trying to represent the modeling the same as it is in sculpture and sculpture is by nature a three dimensional process while painting is not. If there is anything I dislike in the realm of art, it is the idea of going into another's field and stealing his—shall I say thunder? If thunder grew in fields that would be a good figure of speech.

But while composition should not be too realistic, it should be realistic enough to lead the eye readily from one interest to another. In a good composition you will be led about naturally and pleasantly for the eye follows easily and willingly paths of light or of strong color or

of engaging form responding to the slightest impulse given in the desired direction. In Japanese paintings we find examples of this principle for guided by direction of line or arrangement of color, "the eye travels with ease over the entire composition not missing any considerable space or being led out of the picture, but always being directed back toward the center. Not rushing headlong from one side of the picture to another but following pleasantly the appointed paths."

3. *Composing a Picture*

Composition is not an end in itself, although many pictures are composed and painted merely for the sake of the artist who is doing them. Then they are put aside and others are done in the same spirit of inquiry and for the practice. The pianist sits at the piano for hours each day that he may ultimately make a creditable performance, and the artist likewise practices his profession. Finally, his pictures are composed, painted, framed, and hung on the wall, and that, probably has been the aim of his ambitions.

Let us suppose that our artist is using the medium of oil paints and is going to compose a landscape simply because the composition of landscape is easier to explain than are most other subjects. Landscape is something with which everyone is familiar and it lends itself well to our project.

First the canvas is chosen as to size and shape, not too large a canvas nor too small unless some peculiarity of the situation demands it. It should be large enough to admit of a rather clear representation of the details of the important things in the picture yet not so large as

to be cumbersome. It should be of a rectangular shape unless the artist has some particular composition in view for which he needs a square or oval canvas. The proportion should be in a ratio of about eight to ten, and the canvas may be turned vertically or horizontally according to the character of the scene. Tall buildings are made to look more real if they are painted on a vertical canvas. For a wide expanse of ocean or prairie a horizontal canvas is best.

The matter of deciding on a composition is usually done by means of a finder. The finder is a device which helps to locate the arrangement that it pleases the artist to use as his composition. It cuts off the rest of the world and confines within a certain limit just what the artist wishes to incorporate in his picture. A finder is usually a piece of cardboard with a small opening the proportion of eight to ten and is either white on one side and black on the other or else neutral grey on both sides. This is held close to the eye and moved about until the opening includes the forms that the artist wishes to use in his picture. The finder may be of the regulation kind or it may be an adjustable one which can be shifted to exactly the proportion of the canvas upon which the picture is to be painted; or it may be an improvised one made by cutting a hole in a piece of paper or by rolling up a paper tube. Perhaps the artist has no finder at all except the frame of the window of his car, his cupped hand or just his trained artist's eye. At any rate the picture is "found" by some sort of an elimination process.

When the composition has been decided upon the artist proceeds to place it on the canvas. This he does rather sketchily at first with charcoal or brush, locating

the principality and the main vertical and horizontal lines. Speaking in terms of perspective he establishes the picture plane, horizon line, eye level, vanishing point, and also the station point. The vanishing point is, of course, directly in front of the painter and on a level with the eye. The station point is the imaginary position of the artist while he is painting the picture and the observers point of view after it is painted.

When the sketch is ready, the painter, palette in hand proceeds to put on the paint, beginning at the distance and working forward; in other words from top to bottom. This is a theory; not all artists do it that way. Many painters prefer to keep the canvas all going at once so that the composition "holds together" all of the time and is finished at the same instant.

It may be that this composing has been done indoors, from sketches or from memory but, of course, the original conception and the elements that go into the picture are from out-of-doors. It is better if the painter is actually out-of-doors himself while he is painting the picture. There is something in the outside air that adds to the vitality of the final result.

Of course, a great deal of freedom may be taken with a subject, for the painter has the privilege of moving the objects which he sees before him, substituting others which he has previously sketched, or selecting some suitable material to take their places. He may displace moveable objects such as rocks, logs, and stumps—things that are constantly being moved by nature. Man-made objects he may also move such as bridges and fences. He may even change plant life, clouds, and the time of day and the weather, but he should not take

liberties with natural ground formations and the forms of hills, valleys and stream beds. They should be made to look absolutely stationary and solid and be left as they are found in nature.

Then he may also put in the picture only those things which add interest, and eliminate others. This is the privilege of the painter, for, as we said in the beginning of this chapter, nature does not do our composing for us—she only makes suggestions and furnishes the elements, and the artist must do the composing for himself.

The ultimate end of landscape painters is to cause the observer to feel that he is looking through a window or opening in the wall and to give him an impression of the real out-of-doors, instead of constantly reminding him that it is paint at which he is looking. Another secret of the success of the picture is that the observer be lead through the picture so that he may examine things as he is permitted to do in real life. Or possibly the artist has another idea still—he may convey a whiff of the out-of-doors, a suggestion or an impression of a mood of nature, or of the time of day, or he may give just one big idea about nature.

If no sharp or contrasting lines or areas are allowed to be near the edge of the picture and if the intensity and values are properly handled and the strengths of the contrasts are good, if aerial perspective is used to make things look near or distant, and linear perspective properly handled for the depth quality, then with all of these things the result should be an attractive composition.

4. *Forms of Composition*

There are various types of composition which we shall

name as rectangular, pyramidal, tondo, lunette, and octagonal.

A. *Rectangular*

The rectangular composition is the one with the most generally familiar lines, the vertical and the horizontal. As human beings, we judge everything by the vertical and the horizontal because we are built that way. We stand in a vertical position and our eyes are set horizontally. Things around us naturally grow upward or if they are not growing, they take the horizontal position of repose.

Vertical lines represent serenity, dignity, majesty, and strength; and the horizontal, repose, solemnity, and rest—sometimes weakness and defeat. In a rectangular space, the vertical lines may predominate or the horizontal ones, but it would hardly do for neither of them to predominate. That would be inane so far as composition is concerned. In a square, both the horizontal and the vertical are the same length, and that is the reason we have chosen the rectangle instead of the square in dealing with composition. The square is too noncommittal as to the direction of the line and does not lend character to the canvas. It is a good form, however, to build and design upon.

Whistler's *Mother* is a composition which is built up from an arrangement of horizontal and vertical lines. It is a rectangle but hardly in the ratio of eight to ten as was suggested as the ideal proportion for a canvas. For it is almost a square, just the least bit wider than high. It is placed in a horizontal position emphasizing the lines of restfulness and repose. Those who are sensitive to

“balance, harmony, and rhythm in terms of tone, measure, and shape” will find it all here, so far as composition goes and they will also find that the principles used are in keeping with the subject.

Here is the balance of diverse attractions, the horizontal and the vertical. The strong horizontal of the baseboard and floor near the lower part of the picture emphasize the horizontal position of the canvas. The lighter verticals of the curtain and the chair and the end of the frame which shows a little at the right repeat the vertical lines of the canvas and give the needed uplift from what would otherwise be too stolid and heavy a construction.

Then the figure itself, starting from the almost rectangular base of the black dress, flowers upward from the hands which are folded over a white handkerchief, to the lovely head and face framed in a softening lace cap. The rectangle within the rectangle of the framed print on the wall seems to be a thumb sketch suggestion of the whole composition, emphasizing as it does, the horizontal tendency. I think I have mentioned everything, now, except the little square footstool which also has its place in the solidity and repose of the picture.

B. *Pyramidal*

The attraction about the pyramid, which is the most popular type of composition, is that there is no other form which can be inclosed in so few straight lines. It has simplicity and variety as well. It has solidity and lightness, a firm base and ascending sides. It includes all the types of straight lines for it adds the diagonal to the vertical and horizontal of the rectangle. It may have the

varying characteristics of height, solidity, lightness, and bulk.

The pyramid is a solid structure resting on a firm base tapering off gradually at the top. The proportion of the base to the height is not always the same nor is the angle of the inclination uniform nor the base any certain shape.

The Madonna of the Harpies by Andrea del Sarto is a delightful example of the flawless use of the pyramid by a faultless painter. One slender upright pyramid rises directly in the center of the picture, and equal angles make perfectly balanced lines on either side.

This pyramid incloses the figure of the Madonna and Child, supported by the two angels on the pedestal with the harpies. The whole resting on a stone base makes a pyramidal form that is tall, slender, graceful, and symmetrical.

Then if you widen out the angles and make a broader base by including the two saints, a larger more substantial pyramid results. The saints defer slightly, in their positions, to the Madonna, thus lending to the pyramidal feeling—St. Francis by the angle at which he holds the cross and St. John by the bend of the arm in which he holds the book.

The detail of the three-fourths figure of the Madonna holding the Child is perhaps more commonly seen in reproductions than the entire group of this picture. It, also, makes a delightful pyramid with the beautiful woman and appealing child as the entire interest. This is a better balanced pyramid perhaps than any of the others. Then one may happen to see in this picture the low flat pyramid which includes the heads of the three

figures, those of the two saints at either angle and of the Madonna at the apex. This is a triangle but not so pleasing a proportion as the others.

There are many other pyramidal compositions in art but none more perfect than this. Most of the other types are not so well balanced or so symmetrical. The Descent from the Cross, that masterpiece of Rubens', is a pyramid though a distorted one, one side being much longer than the other. The light falls directly across the canvas on this elongated side and makes the composition unusually effective.

C. *Tondo*

The outstanding example of the round, usually called "tondo" type of composition is Raphael's Madonna of the Chair. Some explanation of this unusual form had to be given, so the story has been related that Raphael out walking one day saw this young mother and her two beautiful children, and was moved to paint them. But he was without materials except a sketching pencil; to improvise a surface, he hastily seized the nearest suitable object which was the round top of a hogshead, and on this he made his sketch. When he returned to the studio, he finished the work on the same lines on which it had been begun, and thus came the round form of composition; the tondo has been the occasional rather than the rule ever since. This makes a pretty story and it hangs together all right except that Filippo Lippi and Botticelli did round Madonnas before Raphael.

Although there have been other round pictures, and this form has been fairly popular at times, there has never been a more spontaneously successful one than the

Madonna of the Chair. The curves of childhood and femininity fill the round space admirably. There is just one stable perpendicular in the picture, that is the post of the chair, and even that is made up of round forms. Everything else goes serpentining round and round; always inveigling the eye back into the heart of the picture.

Botticelli painted a series of round Madonnas in Florence and they have been so popular that reproductions of them have been scattered all over the world. The Madonna of the Magnificat is the richest of them all. It has lovely flowing curves but they are a little strained as though they had been bent with the circle. His Madonna With the Angels Bearing Lilies, does not conform to the round space at all. It looks like it might be a part of a horizontal panel cut out at the most interesting spot with a biscuit cutter. Filippo Lippi's tondo Madonna does not necessarily have to be in a round space either. It would look just as well if the corners were not round and if the composition had been made in a square. Michelangelo in his Holy Family, the only oil-painting he ever did, has arbitrarily forced his usual pyramidal form into a circular space, so after all, Raphael is the one who has absolutely fitted the round composition into the round space.

D. *Lunette*

The arch or lunette form developed from the necessity of filling the space left above doors and windows in the Cathedrals. In this case the painter's type of composition was dictated by the architect. The skillful decorator, however, profited by the opportunity for variety. This half-moon shape was so liked that it was carried over to altar pieces and even easel paintings. Francia's Pieta is taken

from the altarpiece of the Buonivisi Chapel in Lucca. In *Pieta*, the long horizontal line of the nude figure of Christ, the symmetrical placing of the three heads and the curves of the angels' wings all lend themselves admirably to the moon-shaped arch on the horizontal base. This form having the round and rectangular elements gives opportunity for the compositional effects of both curved and horizontal lines.

E. *Octagonal*

Last comes the octagonal or diamond shaped composition. The most elaborate and the most difficult of execution as well as the most elegant. It is a sort of composite of all of the other forms. It has the qualities of the rectangular and of the pyramidal, as well as the compact effect of the round. The only picture that could possibly fill all these requirements is Raphael's *Sistine Madonna*. We are using two examples from Raphael, but he was a master of composition.

In the *Sistine Madonna*, the octagon is made by beginning with the space between the curtains at the top of the picture and following their symmetrical curves, as they are draped on either side, to the kneeling saints at the right and left of the Madonna; then through the line of their costumes as they lead the eye toward the two cherubs which complete the figure at the bottom.

Within this octagon are other forms of composition. The detail of the Mother and Child, which is all of the *Sistine Madonna* that some people are familiar with, includes both figures down to the arms of the Mother which are clasped about the Child. This in itself is a pyramid and it is sometimes placed within an oval.

The Mother and Child at the apex and the Saint Sextus II on one side and Saint Barbara on the other, form another pyramid. Each of these figures is pyramidal in itself. The angels at the bottom could be fitted into a lunette. Thus we find form within form in the octagon.

With all of this skillful manipulation of line and space, Raphael managed to give the impression that space was made for the picture, not the picture for the space; but it is not so with Romano, Raphael's favorite pupil, and others of the decorators of the High Renaissance, who let their enthusiasm for space filling run away with their good judgment. Romano's compositions ruthlessly overran all limiting confines. If a door or window came in his way he blocked it out or spread clouds and draperies indiscriminately over it. But Raphael had too much of a sense of the fitness of things for that.

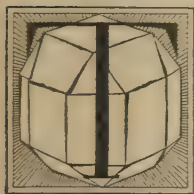
And that solves the whole problem of composition after all, a sense of the fitness of things, an idea of appropriateness, and above all orderliness. Not a searching about for more worlds to conquer like Alexander, but a putting in order of things that are at hand. Too much searching about ends in disappointment and disaster, but a proper placing of the things at hand is good composition.

TECHNIQUE

1. General
2. Technique of Architecture
3. Technique of Sculpture
4. Technique of Drawing and Painting
5. Technique of the Crafts
6. Matter or Manner?

TECHNIQUE

I. General



TECHNIQUE is a general term which applies to all of the arts. It has to do with the methods by which things are made and quite incidentally the materials used in making them. Technique probably

developed through the crafts and then into architecture, sculpture and painting. There was first the urge of necessity in the minor arts and then there was the call up higher. Technique is the way in which a thing is done; the skill with which it is done. *Skillful manipulation* is the technique of art.

The simple phrase "Round as the O of Giotto" conveys in a nutshell the entire meaning of the term technique. In the early part of the fourteenth century, at the very beginning of modern art, lived Giotto, an artist who dared to try all sorts of new experiments, and he succeeded with them too, for the fame of his skill and dexterity spread far and wide. An altar piece was wanted for St. Peter's at Rome, and a committee was sent to interview Giotto on the subject. When asked for a specimen of his work the master artist, who was probably busy with many commissions, took a piece of paper and drew a circle in one stroke, without compasses. If the members of the

committee were souvenir hunters they were disappointed in not getting a pretty picture as a sample of his work, but the performance was convincing, at least to the prospective patron, for Giotto received a commission for six pictures.

A circle is a perfect form, equal in all its parts and complete in itself. With simplicity, directness and precision, Giotto drew a perfect circle and now the O of Giotto means infallibility. His own remark on the occasion was, "That is enough and to spare."

2. *Technique of Architecture*

Architecture being the best preserved of all the arts is the easiest to study in its entirety. It is not only the best preserved itself, but it has been the preservative art. It has sheltered sculpture, painting and the crafts, and then stood out alone; desolate, deserted, and devastated, with all of its accessories gone; still retaining its impressiveness.

The study of the technique of architecture takes us well into the realm of the archaeologists, for the excavator with his pick and spade is continually discovering old examples, pushing origins farther into the past, and bringing forth more standards for us to live up to. Thus the development of architecture has been hampered as well as safeguarded by archaeology, for more than any of the other arts architecture has been done in the same old way just because it always was done that way.

The technical possibilities that were available on the very threshold of architecture may be summarized in the seven wonders of the ancient world, for they were almost all architectural. These examples acquired recognition in

ancient times and have consistently held their places of prominence throughout the ages. Myriads of wonders have come and gone and still we speak of the seven original wonders. These are: Pyramids of Egypt, Hanging Gardens of Babylon, Light House of Pharos, Temple of Diana at Ephesus, Mausoleum of Halicarnassus, Olympian Zeus, and Colossus of Rhodes. All but the last two are strictly architectural and these, while classed under the head of sculpture, are sufficiently large and self-assertive to hold their own with any other form of monumental art.

Besides being so venerable, with so many of the good old methods remaining to safeguard the new, there is another phase in which architectural technique is a little different from that of the other arts; in short the fact that its methods and processes are more generally familiar. Many people, most people in fact, know something about architecture. Every man thinks that he can build his own house, just as every woman thinks that she can make her own hat, although they are not always willing to wear the hats they make nor to live in the houses that they construct. One reason why the technique of architecture is so generally familiar is that, unlike painting and sculpture, it serves a practical end. It is concerned with the comforts and necessities, real and imaginary, of the individual. Of all the arts it is closest to our life.

One hardly knows where to begin a discussion of the technique of architecture, which besides being so ancient and so intimately associated with our daily lives, is such a big subject. Its manipulation has to do with many types of skill. Many different trades and professions are concerned with its construction. It requires contractors, builders, plumbers, carpenters, engineers, masons, drafts-

men, decorators, designers, mathematicians, surveyors, and so on quite indefinitely through various mechanical and theoretical arts.

The first consideration of architectural construction is the selection of the site and the determination of the type of building that is required. Then comes the making of the plans, which are drawn on detail paper, traced on cloth, inked in, blue printed and made ready for the contractor, who determines the method of the construction and the materials to be used.

As to the details of the plan, many architectural sizes and proportions are determined commercially. These in turn have been made permanent by the laws of supply and demand. The width and height of doors and windows, heights of ceilings, cutting up of spaces and structural laws in general are regulated by the sizes of human beings and the accommodations to which they have accustomed themselves. These are fixed conditions which must be respected by the architect.

The topography of the country and the climate are important influences in selecting the site and determining the materials to be used and the methods of construction. Building materials have been much the same throughout all the history of architecture. Construction has been influenced by the materials at hand, the ability of the workmen, and the efficiency of their tools. In the very earliest times wood and stone in their native state were used. The Egyptians and Assyrians used brick and the Greeks and Romans, added to these terra cotta, marble, and lava stone. In the Renaissance all the former materials were continued in use, and now in modern times other composition ma-

terials have been added, and iron, steel and glass are being used extensively.

There are five structural forms of architecture: lintel, arch, corbel, truss and cohesive. The lintel is the simplest and the earliest type. It is made of two upright pillars crossed by a horizontal bar or beam. Another name for this construction is "trabeated" which comes from the Latin word "trabes," meaning beam. The arch or vault was used extensively by the Romans, although probably borrowed by them from an earlier time. The Roman arch is made of wedge-shaped stones arranged in semi-circle fashion with a key-stone in the center to distribute the weight equally. The corbel is formed by each beam projecting slightly over the one below until they finally come together in the cap stone at the top. The truss is built up by frame work and is used in bridges and modern buildings where steel structure is used. Cohesive is any material with plastic properties which must be shaped while it is moist. Our usual name for it is cement.

The different types of architecture, named according to their use are: commemorative, monuments and museums; domestic, castles, homes and apartments; civic, palaces, city halls and state capitols; ecclesiastic, temples, cathedrals and churches; military, fortifications and arsenals; commercial, offices and factories; educational, schools and libraries; amusement, theaters and picture palaces; recreational, arenas and stadiums.

The requirements made of architecture from the standpoint of art are that it be strong, commodious and satisfying. Strong and well constructed technically so that it will withstand the exigencies of its physical situation; com-

modious and well arranged for the use for which it was intended; satisfying to the artistic sense. No one of these requirements can be fulfilled to the exclusion of the others, and yet they need not be in conflict even though they are given equal prominence.

Architecture as an art has to do with beauty rather than with utility. The laws of art: balance, harmony, and rhythm, are the laws of safe technical construction as well; and it is the technical construction that makes the artistic result possible. The mechanical requirements of support, endurance, and proportion are the precursors of the qualities of balance, harmony, and rhythm. The same general art principles appear in architecture as in sculpture and painting, such as form, color, value, design, and the massing of light and dark. These elements properly incorporated in a building give it what is called character, a very necessary element in qualifying architecture as an art.

3. *Technique of Sculpture*

The technique of sculpture confines itself more readily within certain limits than does that of architecture. It is hardly so universal and its manipulation seems quite problematical to the average individual. It has the advantage of appealing to the tactile sense as well as to the visual. There is wide opportunity in sculptural processes for inventive handling of material. Like all other arts it is fulfilling its best possibilities when it is doing that which it alone can do.

The materials used in sculpture are stone, marble, metal, ivory, wood, clay. There are two general methods used in the technique of sculpture. It may be cut into

form or molded into form. A Florentine statuette is a product of cutting; a Tanagra figurine, of molding.

The different kinds of sculpture vary from the round, or fully detached, through different stages of relief or convex to the sunken relief or concave. There is the high-relief, nearly detached from the surface; the semi-relief, fully rounded, but still attached to the surface; the low-relief, slightly raised from the surface; and the sunken-relief, hollowed out below the surface. The last is called *intaglio* and its best known use is in medals and gems. Its opposite is the *cameo* which is carved in slight relief with the image of one color against the background of another.

Statues from the Latin word meaning "stationary" or "to stand," are of numerous sizes; colossal which are much larger than life, like the Colossus of Rhodes, the Olympic Zeus and the Athena of the Parthenon; heroic, the size in which religious or national heroes are represented, as the Hermes or Apollo, of antiquity; or in our own times the Lincoln by Saint Gaudens; life size, a little over-emphasized so that they look well out-of-doors and in public places; small-life size, or normal, to be placed inside of buildings; and statuettes.

Although the general idea of a work of sculpture is that it is done by the incising or molding process, directly, by the artist himself, this is rarely the case. The outstanding exception is Michelangelo. He attacked the marble itself, without preliminaries and with the aid of no middle man or mechanical processes. Usually the model is done in clay and then reproduced in other materials: by the pointing process in marble; by the waste molding or piece

molding process in plaster; and the "cire perdue" method of casting in metal.

To start his work the sculptor sets up a frame work, made of pieces of wood and flexible wire. This skeleton is covered with damp clay, and the process of arriving at the general form begins. Tools of boxwood or bone of convenient shape are used according to the sculptor's idea of his need. Sometimes only the hands are relied upon. As the work proceeds the clay is kept moist by wrapping it in damp cloths.

When this clay model is finished, it is ready to be put into permanent form by mechanical processes. If it is to be a marble statue the operation called "pointing" then begins. The clay model and the marble block are placed on two scale stools exactly alike. A rod with a sliding needle attached is fixed to the block on which the model stands, adjusted to a given point, and then removed to the other block. The marble is cut away until the needle touches it as it did the model. Marks are made at the two corresponding points—and so the work proceeds.

If the model is to be reproduced in plaster it is done by the waste molding or piece molding process. In the waste-molding process the model is divided by zinc strips into logical divisions so that the parts will lift off readily, after the plaster has set. When the mold is finished, the different parts are tied together and the plaster is poured in. After this has hardened sufficiently, the mold is chipped off with a chisel. If the plaster used in making the mold has been previously colored, it is readily distinguished from the cast, although in any case, there is a line of demarcation between the two plasters that can be followed by a careful workman. This waste-molding process

makes one cast only, for the original mold is chipped off piece by piece and discarded.

In the piece-mold or case-mold process, the pieces of the mold are bound together, and this case after being shel-lacked or oiled is filled with plaster. The pieces are then readily removed one by one and can be used repeatedly. Of course small seams will appear at the joinings, but they are not necessarily objectionable and are often better left than smoothed down at the expense of the original texture.

By this method sculpture admits of very adequate reproduction, more adequate indeed than painting or architecture, so that museums, studios and homes can be supplied with satisfactory models of the best examples.

In the making of bronze statues another process may be followed. A model is made in clay which is baked and used as a core. This core is covered with wax and carefully modeled by the artist. Then the wax model is enclosed in a mold of earth and put in the furnace where the wax melts leaving space for the bronze. This method of bronze casting is called "cire perdue" or "lost wax."

It was this process that Benvenuto Cellini used in casting his statue of Perseus. He describes the process in his memoirs as follows: "I clothed my Perseus with a clay tunic, arming and fencing it with iron girders, drew the wax out by means of a slow fire and then lifted it by windlasses and stout ropes into its place in the center of the furnace."

Then he relates that he went to bed, sick with a fever, and left the completion of the process to ten assistants, tried men and true. But the work did not proceed properly and they sent one of their number to the sick man to say

that the metal had caked. He left his bed in a rage and striking right and left among the men told them he needed the "aid of hand and hearing and not advice." Some of them were sent to steal wood from a neighbor's wood pile of young oak that had been drying a year. This heated the furnace to a white heat but the base alloy had been consumed from the metal, so it was necessary to take his pewter platters, porringers and dishes, two hundred in all, and throw them all into the furnace; then immediate liquidation of the bronze was effected. The mold began to fill and the result was a perfect cast, even to the extended right foot which the artist had feared could not be done successfully. The next day he bought earthen vessels to replace the pewter and he and his assistants dined with great gladness.

4. *Technique of Drawing and Painting*

In the field of drawing and painting there are many different mediums as well as manners of technique. The mediums, at least, should be familiar. Although most people seem to imagine that they can know nothing about them, they are, however, easily intelligible. For example, everyone knows the difference between oil and water. Then why not still recognize their differences when they are mixed with pigments? An oil painting, a piece of porcelain, an etching, an aquatint, are all objects that should be taken into everyday account just as pianos, tables, stoves and carpets are. "What is the medium?" is a reasonable question. These designations should be familiar terms of everyday usage.

Animal, vegetable, and mineral substances provide the pigments from which the various kinds of paints are

made. These are combined by means of various binders to produce different kinds of painting materials. In drawing various mediums may be used: silver point, lead pencils, charcoal, crayons, and ink. Sometimes drawing is done as an end in itself, sometimes it is only the foundation for other mediums. It may be faint or firm, frankly left in the finished work or entirely obliterated by other mediums, but always drawing is essential. It is the fundamental frame work for both representation and design. In fact the artist is continually drawing in whatever medium he may be using.

Before the time of easel pictures painting was done directly on the wall surfaces. The mediums used were encaustic, tempera, and fresco. Since easel pictures, or movable paintings, instead of permanent wall decorations have come into vogue, oil paint has been the most popular medium. It is adaptable for general use and may be applied to almost any surface.

Canvas on a stretcher is the usual surface to which oil paint is applied. Different textures of painting are obtained by the weave of the canvas, the type of filler used, and also by the manner in which the paint is applied. It may be put on with short strokes or long strokes, or with dabs and spots like spatter work. It may be piled up or patted down.

John W. Alexander used a certain type of canvas and it so characterized his work that it was known in the studios as Alexander canvas. It had rather a coarse grained burlap effect. The surface was covered with a light coat of some neutral tint of brown or grey and he kept canvases of various sizes, proportions, and tones in readiness for use. From this store he would select a tone suitable to the work

in hand and then paint into it, putting the paint on in large smooth strokes and leaving much of the original neutral-toned canvas untouched when the picture was finished. The *Girl in Green* and the *Pot of Basil* show evidences of this individualistic treatment even in reproductions.

Water colors, both transparent and opaque are a popular medium with artists. The success of water colors is dependent on technique. The effects of the lightness of the handling and the manner of putting on the paint is quite apparent in the result.

Pastel is another painting medium. The expression "pastel shades" is a synonym for beauty of color and softness of texture. It is a favorite medium for rendering landscape at twilight or dawn, and the texture of fruit and flowers like the down on peaches and the pollen of the tiger lily. Besides this soft, delicate manner pastel may also be used in a crisp sparkling way. In addition it lends itself to impressionistic technique for its colors are not mixed but juxtaposed.

It is apparent that the medium influences the method. There is a studio saying, "Don't overwork your medium," that means worlds to the artist. For instance in a pencil sketch, if some of the darks are slick and oily, it is because a hard pencil has been used and borne down upon too heavily, whereas a softer one would have given the required depth without effort. Another line may be fuzzy and rough, when a clear cut edge could have been made by the right pencil, sharpened to the proper point.

Sometimes a water color wash is scrubbed and patted until it is soft and woolly like pastel, but without the charm of that velvety medium, when it should have been

crisp and sparkling and fresh, expressing its own personality. Again metal is made to have the wavering instability of wax; an India ink wash the texture of a charcoal sketch; wood is painted to look like marble; clay tries to have the firmness of steel, or an oil painting the consistency of a statue. This is overworking the medium, not playing fair with it, requiring it to be something it is not. The true artist will revel in the differences and eccentricities of wood and stone, of clay and pigment, and rejoice in bringing out the various individualities of the medium.

An artist is not always successful when attempting to work with an unfamiliar medium. An example is the stained-glass windows made by Sir Joshua Reynolds for New College. "Reynolds, who knew nothing of glass, produced at New College something which is not a window, because it obscures the light, nor a fine picture, because glass is not a suitable medium for fine painting. The older artists who produced the other windows in the ante chapel have given us light and beautiful color as well; they understood and accepted the nature of their medium."

5. *Technique of the Crafts*

It is interesting to notice the effect which different techniques have on the same subject matter. Materials, tools and processes have the power of adding variety to as well as of hampering artistic expression. The decoration of silk, velvet, ceramics, wood, stone, ivory, damask, silver, plaster and lead necessarily give different results because of the innate qualities of the mediums.

For example, a bunch of grapes on a stone slab looks rather precise and heavy, especially if it was done in an

early time and with primitive tools. But sometimes, due to the skill of the workman, grapes and vine have been carved in stone as gracefully as though made in lace. On silk or tapestry the same design appears soft and wavering; on brocade rich, raised and padded; on leather, springy and spongy.

When rendered in glass a grape design is rich in color and the leaded outlines make it stand out in bold relief. In wrought iron grapes look pliable and realistic because they have been formed while the metal was hot. In silver they are shiny and crisp and have a smooth texture. Carved on wood they appear most satisfactory so far as texture is concerned. In stenciled patterns the grapes are sometimes actually square, so arbitrary is this medium. Wood block printing is rather arbitrary also. On wall paper grapes are most entrancing, but here they may have the fault of being too realistic. In paint they may be realistic also but appropriately so.

Apelles painted grapes so "like the life" that the birds came to peck them. Robert Henri says you should paint grapes as though you were a gormand, and I imagine that any he ever painted looked luscious and juicy and were the best of their kind.

One of the leading crafts so far as technical influence is concerned is ceramics meaning "having gone through the fire." Under this head come pottery, porcelain and glass. The process of firing is implied in the term "keramics" which refers to pottery that has gone through the fire. The craft of pottery making has developed through various stages from crude cooking vessels of clay to porcelain tableware and vases of exquisite form and color. In

the art of making glass also the firing process must necessarily be employed before it is complete.

Much of the output of the ceramic arts has been lost. These unfortunately perishable but useful and beautiful articles that were used in the homes of the common people were not preserved, as were the rare treasures in the palaces of the rich; their utility was against them. Also the knowledge of the processes of making these frailer objects has been lost. In many cases the secrets of their making disappeared with the makers. That is supposed to have been what happened in the manufacture of della Robbia ware, but there is another version to that story given by Katherine Gibson in the *Goldsmith of Florence*. She says: "All the artists of Italy knew how to make the glaze, both Lucca and Andrea had talked of it freely. There was no secret except that of long days and nights of toil. It had to do only with working over the clay; with mixing the glaze honestly and painstakingly; with color ground slowly and well; with careful firing; and putting on the terra cotta softly and surely. The secret is nothing but what all true artists know. It is work everlasting and unending."

A better preserved art than that of ceramics is the craft of the metal worker or smith. There is the smith who molds the metal with his hands and the one who beats metal into shape, "he that smitheth." The technique of the smith includes wrought iron and cast bronze, chased gold and burnished silver. The smith made fighting arms as well as household utensils and jewelry. Among the crafts should be included the art of the worker in wood which includes carving, inlaying and furniture making.

The basketry and textile crafts have woven themselves in and out continuously through the fabric of art. The process of weaving is the interlacing of two sets of threads which cross one another at right angles. At first the simple plaiting of rushes and sedges and leather thongs was done by hand; then distaffs, spinning wheels and looms were invented to expedite the work, and later the height of the weaving craft was reached in the making of tapestries. The hand and mind of the artist craftsman added beauty to utility until the simplest textile became beautiful as the handsomest brocade.

The last to be mentioned are the printing crafts which by all means should have a prominent place in a book on art. The development of the art of printing is a story which if fully told would be related to all modern thought and progress. The invention of movable type in the middle of the fourteenth century is the pivot around which book making and printing generally has centered. The possibilities of correcting mistakes and the facility of handling were the advantages of this process. Because of the tremendous significance of the art of printing with its various techniques and their possibilities it has been called the foundation of the modern world.

The processes of printing may be listed under three different heads. Relief, or raised printing, is that in which the ink is taken directly from raised dots, lines or surfaces, as in wood block, copper and sheet engraving, and half tones. In intaglio, or lowered printing, the ink is taken up by pressure out of a line or dot from under the surface of the plate; this includes etching, mezzotint, dry-point, and rotogravure. Planographic printing takes the ink directly from the surface of the plate to that of the paper.

This is the manner of printing the lithograph which is the most pliable of the graphic arts. The results of the printing processes are ever before us and are the artist's most direct means of communication with his public. They have brought to every individual concrete ideas in pictorial form.

6. *Matter or Manner?*

Technique is chiefly valuable in giving artists the power to say what they have to say in as effective a manner as possible. But in order to deliver an effective message one must first be endowed with worth while subject matter. This chapter has been advocating the cause of technique or the manner of carrying out the processes of a work of art; but matter needs a passing word, also, even though it is often accused of being over-endowed and over-stressed and the claim made that partiality is shown to it. While the manner of producing a work of art may reap the satisfaction of exciting the curiosity, or of astonishing or amusing the beholder, that is only effervescent. Manner is not loved and lingered over like the matter, or the soul of a work of art.

Think, for a moment, of the difficulties that an art student has in mastering the technical processes that can only be hinted at in a volume of printed matter. Think of how impossible it would be to create great works of art without this technical background. Think of how much courage and originality it took to develop this technique which has always meant the championing of something new.

The first of the adventurers in the field of technique was probably annihilated with one fell blow of the heads-

man's ax when he suggested that a three dimensional figure might be represented on a flat surface that clearly had only two dimensions. The visionary who thought of creating distance where there was no distance was probably burned at the stake, and his colleague who suggested representing the idea of movement with wholly static materials may have gone with him. In our own day we have had those who painted only impressions, and now we have revolutionists who say that they are representing sensations and who are calling our attention to the fourth dimension. What shall be their fate?

They say it is true that in Raphael's frescoes in the Vatican an angel may be detected with three legs and an apostle with six fingers on one hand; but what sort of a person would he be who would get no other reaction from viewing these inspiring masterpieces than the satisfaction of discovering blemishes? There is Sargent of today's memory who wielded a mighty brush. Whatever he did was done with great facility. How dashing and dexterous and convincing is his painting of *The Three Misses Hunter* and yet some people comment on the placing of the floor line and wonder if the little dog is going to fall off the canvas.

Rubens wrote with his brush as easily and readily as any writing master with his pen, and yet he did not leave much to impress us except the marvelous power of technique that could accomplish so prolific an output in one short lifetime. Rembrandt modeled in paint, leaving his surfaces in high relief. When people examined his work too closely he would say, "Paint is unwholesome, it is not to be smelled at," but he does let us get close enough to his subjects to read their very souls. Leonardo

da Vinci was the victim of his technique. He was always experimenting and because of this an untold amount of valuable material has been lost to us. Sometimes every mark of the technique is so redolent of the brush or tool that one forgets all about the subject and again one forgets the conveyance in the overwhelmingness of the idea it represents.

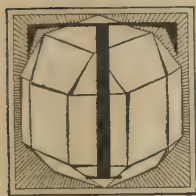
The old masters worked hard to discover what was given to the world with such simplicity and directness during the Renaissance. They learned how to paint and they became great technicians. Painters of today are trying to work with openmindedness and courage, putting down their impressions in full, and with the aid of the scientists, finding new ones. Probably they are sacrificing manner to matter. Some artists have so much to say that the manner is of no moment to them; others are overconcerned about the manner of saying nothing. Great thought cannot be made intelligible without a worthy vehicle, and a worthy vehicle is thrown away on a mediocre message. Give us both!

REPRESENTATION

1. Realism
2. Subject
3. Portraiture
4. Landscape
 - A. Naturalistic
 - B. Classic
 - C. Romantic
5. Marine
6. Genre
7. Animal
8. Still-Life

REPRESENTATION

1. *Realism*



THE statement appears elsewhere in this book that "a work of art may be representative or it may be interpretative." Representation is placed first because it seems evident that the very beginnings

of art were a groping after the representative, or natural.

In the Stone Ages, life-like representations of bison, reindeer, and other animals were engraved on stones and drawn on the walls of caves. These drawings were made just as natural as possible; even to this day they are recognizable. Whether the representations were intended to give information, or a warning, or a threat; whether they were thought of as hoo-dooes, to fool the spirits, as totems to appease them, or as boog-a-boos to frighten them, it was necessary that they be made thoroughly intelligible.

There has always been something uncanny about the representative in art; it was credited by the primitives with casting a spell and they fled from it in horror. Children and simple-minded people recoil from a representation today if it is too realistic. Indians are constitutionally opposed to having their pictures made. They seem to have a fear of duplication, a fear that in some way they will have to share their soul with the other image.

From a groping after the representative in the beginning, through various stages of conventionalization and design, the height of naturalism was finally reached in Greek art of the fifth century B. C. The sculptures of the Parthenon, the Hermes of Praxiteles, the Doryphorus of Polyclitus, the Apoxyomenus of Lysippus, Myron's Discobolus and the Lemnian Athena, accredited to Phidias, were the acme of idealized naturalistic representation.

After a reversion to the symbolical and decorative, through the various vicissitudes of Medieval times, the height of naturalism was reached again in the Renaissance in Leonardo da Vinci, Titian, Raphael, Michelangelo, and the others who painted at the same time.

The public is continuing to look for naturalism now just as it did in Ancient, Classic and Renaissance times. Most people like to find in art something with which they are already familiar; some bit of reality that proves their point. They are not only representative-minded but relatively-minded as well; they want to relate everything they see to something they already know.

They go to exhibits searching for something that looks like what they have seen before. They say, "I have been to that place; I know right where it is." A visitor at the Pan-American Exposition purchased a painting of the Tower of Jewels and the court below because it was on that very spot that he had heard Billy Sunday speak; there was no doubt about the identity of the place and he was flattered with himself for recognizing it.

An Englishman at an exhibition of water colors discovered a sketch of a back garden at Oxford and was thrilled instantly by the fact that he knew that very

place, for he had been there; it was either Number Six or Number Nine, Holywell. It really was Number Nine. The artist was able to make this verification to the gentleman's satisfaction.

It is probably a more sentimental than esthetic state of mind that prompts people to say, "I have that kind of a flower in my garden" or "I have seen that person many times and would know him anywhere." Just as people read the newspapers to find their own names or the names of their friends, they take a personal satisfaction in discovering something that they already know in art.

When art is wholly realistic, it confines itself to a very narrow field. No real masterpiece is only representative. It must be something more, or it is existing to no purpose. Examples and anecdotes of realistic art may be entertaining, but they need to be taken artistically with a grain of salt; for representation can never pass to the point of identity any more than an abstraction can pass to a void and still continue to exist.

Rare Ben Jonson's lines, under a portrait of Shakespeare, ran like this:

*"Wherein the painter had a strife
With nature to outdo the life."*

Many claims have been made of ability to "outdo the life" but "the life" is something that will not be outdone.

There is the story of Mabuse, the artist who painted Adam and Eve to buy himself out of prison for debt. He seems to have been, from what we read of him, usually in dire distress for want of funds. On the occasion of the

triumphal entry of Charles V into France, Mabuse considered himself in line for court painter but the purple brocade suit that he had planned to wear on the occasion had been pawned. He, however, being a master of relief, rendered a realistic copy of this brocade on paper and the result was so gorgeous that the king noticed it and summoned Mabuse before him. Thus the trick was disclosed, his ability was discovered, and he was chosen painter to the king.

At a certain country house in England a burning cigarette is painted on the ledge of the wall. The considerate visitor always rushes to pick it up and finds that it is a lie and that he has been tricked. It is a wonderful deception, but, is it art?

Five-dollar bills have often been painted in the show cases of hotel lobbies. While they are absolutely true to life, they have value only as curiosities. Whoever asked or cared to know the name of the "artist" who painted them?

2. *Subject*

When a picture is given a subject, it at once becomes definitely representative of that subject. In fact it can hardly be representative until it does have a subject. For the general public, the first step in the appreciation of art is interest in the subject, but by artists the subject is often regarded contemptuously; at best it is considered of small consequence. We do admit, however, that when there is a subject, there should be only one subject, because more than one subject or center of interest is distracting.

Whistler insisted that a picture did not need a sub-

ject and that any interest in the subject was vulgar. He maintained that art should not concern itself with representation, but only with creation. According to his theory, the artist would have no point of contact with the public until the public became to a certain extent, artists themselves. Whistler said of the picture of his mother which he called an Arrangement in Black and Grey, "It is a beautiful pattern of color and line, to me it is interesting as a picture of my mother, but what can or ought the public care about the identity of the subject?"

William Chase's caution to his pupils was to avoid making literature out of painting. "The object of painting," he said, "is not to tell a story but to establish an ideal." Most pictures are without a title so far as the artist is concerned, but when they are sent out for exhibition, the first time, they must be given a name in order to be listed in the catalogue. Chase suggested that an alphabetical list of appropriate names for paintings be printed for the benefit of both the artist and the hanging committee.

Landscape and marine paintings may be quite indefinite and general as to subject unless a certain place or time of day or mood of nature is indicated. In genre paintings, the subject is almost a necessity; in fact, the added comment of the subject is virtually required in the incidental or story-telling type of art. Animal and still-life subjects practically name themselves; for instance, we know at a glance in representative or naturalistic pictures of cattle, or sheep, or fish, or kitchen utensils what the subject is supposed to be.

Portraits are necessarily representative subjects and very

limiting subjects at that, for if a painting purports to be a portrait, it must in some measure represent the person whose name it bears. Because of this limitation of subject, portrait painting can hardly be the highest form of art. There must be something universal in any work of art if it is to redound in glory to future ages. Sometimes the handicap of the subject is overcome and the result is both a work of art and a representation of an individual as in the portraits of Rembrandt, Titian, Velasquez, Whistler, and Sargent.

3. *Portraits*

The Mona Lisa by Leonardo da Vinci has been called "the greatest portrait in the world." While the term, "greatest" should be used with mental reservation, still this ascription makes the Mona Lisa a good subject with which to begin a discussion of portraits. Vasari writes, "Whoever wishes to know how far art can imitate nature may do so under this head."

Mona Lisa was the wife of Francesco del Gioconda, a friend of Leonardo. In her portrait, sometimes called La Gioconda but more frequently known as Mona Lisa, she sits calmly dignified and thoroughly at ease, her hands folded naturally. It is related that this portrait was painted to the tones of sweet music so that the sitter would not grow weary. The expression is concentrated in an illusive smile—sad, joyous, designing, cynical, wistful—which? At least, it is mysterious. Leonardo worked four years on this portrait and then did not consider it finished but he went so far in his careful imitation of nature that it not only "seems to breathe but appears to think."

So many tributes, nay, effusions have been written to this lady that I hesitate to quote them outright; they seem almost saccharine.

One of them is: "Before Leonardo's time no artist had ever tried to portray a woman's smile, and since then no artist has ever found in any type of loveliness a smile to equal in beauty or haunting charm the half sad, subtle, slightly mocking smile of the Mona Lisa, expressed not by direct lines or curves, but suggested throughout the whole face." And another: "Who is this woman without eyebrows, with jaws heavy under their soft roundness, with tresses extremely fine or very scanty, with forehead very bald or very powerful, with eyes without lustre but superhumanly luminous? This celebrated beauty presents in her expression such a problem that no one ever regards her without emotion and no one having seen her for an instant has ever forgotten her." And this also: "If Don Juan had met Mona Lisa he would have saved himself the trouble of writing on his list three thousand names of women. He would have traced here only one, and the wings of desire would have refused to bear him further."

How is it that this woman exercises such a fascination over her many visitors? Some go to see her and remain for hours, contemplating her weird beauty; others return again and again. Passionate letters are received for her and flowers are left beneath her frame. She is adoringly addressed as the "Pearl of the Louvre." I must admit that I don't quite understand all of this but then, alas! When I went to the Louvre to see her, there was only the blank space on the wall where she should have been, some devotee had stolen her away. She is back again now; and

is reported to have said to the Venus de Milo, on her return, "If you want to be popular disappear for a while."

With the advent of the work of Titian, the great Venetian, there came a new power to portraiture. Titian went farther than imitating nature—his portraits are not imitations but revelations. In his Ariosto the face reveals the man, who is made to appear to glory in his high breeding and his splendid raiment. This portrait is a wonderful example of technical mastery; there is rhythm and freedom in the composition; the high relief of the sleeve throws the head into the background, thus producing a reservation that keeps the observer at a respectful distance.

Titian lived a long and affluent life and his portraits, though only incidental to his main work, were numerous and interesting. He did several court portraits of Charles I of Spain. His portrait of Philip II was important in the suit of the prince for the hand of Queen Mary. His self portrait was as fine as that of Leonardo, or Raphael, or Dürer or any of the others, but his favorite subject was his beautiful daughter Lavinia. He loved to display the beauty of her Titian-red hair. The best known portrait of Lavinia is the one in which she is dressed in handsome Venetian brocades, and is holding a tray of fruit above her head.

Rembrandt of Holland was an original and universal genius of portraiture. He was too original to be popular and too universal to be appreciated by his own time and people. He used his friends and his family and himself as models and he did amazing representations of them. His correct drawing and feeling for form endows his portraits with authority and style and makes them represen-

tative and revealing as well, but it is his illumination that casts the spell of enchantment over all.

The development of his art is shown through his group portraits. The Anatomy Lesson, a picture of Dr. Tulp instructing a class of young medical students, represents his first period, The Night Watch or Civic Guard, the second, and the Syndics or Cloth Makers the third. In his system of lighting, deep insight into the hidden recesses of the soul, and the rendering of the life story of old people, Rembrandt excelled all others.

Rubens, the prolific Flemish painter, did portraits along with landscapes, religious subjects, allegory, mythology, and history. He painted self portraits, family portraits, and group portraits, all of the earth, earthly, full of life and animation and the joy of living, elegant, courtly, handsome, intensely literal and human.

Frans Hals of the Dutch School selected the common people of his time as subjects for his portraits. Neither the church nor the court were his patrons. He depended on the populace; his friends and neighbors posed for him and he seems to have dashed off his portraits in a very short time. He was without training or tradition but for sheer genius he has never been equaled. He is the joy of the moderns who try to emulate his brush strokes and his direct handling. He did the Laughing Cavalier, Hille Bobbe, and like Rembrandt and Rubens, he did many portraits of himself.

Velasquez is the Spanish painter who immortalized Philip IV. He did not have a prepossessing subject for the king was cold, taciturn and unresponsive; furthermore, Velasquez was no flatterer, even of Spanish royalty. By actual representation of the truth he succeeded in

making masterpieces, handling drawing, color, textures all without the slightest apparent effort. A contemporary said of him, "Everything else, old and new is painting—Velasquez alone is truth." He did however, in contrast to the king, have charming subjects in Balthazar-Carlos, the king's eldest son and the Infanta Margarita; but even these he treated with strength, firmness, and realism.

I mention Holbein next to Velasquez because they were so much alike. Velasquez was a much younger man than Holbein, in fact there was almost a century between them, but if they could have met they would have fallen into each other's arms—they had so much in common!

Holbein is known as the painter of Erasmus. He also painted Henry VIII and all of his wives. His portraits show the precision of drawing of his German predecessor Dürer, as well as the freedom of his English successors, Reynolds and Gainsborough. With directness and truth he rendered the likeness of his sitters and being a genius, he did more, he added a revelation of character.

After Holbein, the next painter of English portraits was Van Dyck, the pupil of Rubens who came to England from Flanders, and became court painter to Charles I. He is the painter who said "Portrait-painting never yet made a great master, but none but a portrait painter ever became a great master." He personally exemplified his own adage, for besides his superb portraits, he did large compositions of mythological and religious subjects and was a worthy follower of his glorious master Rubens.

Sir Joshua Reynolds was genuinely English. The two previously mentioned English portrait painters were imported. He was the first president of the Royal Academy, and the British School of Painting owes more to him than

to any other one man. He did not confine himself to mere likenesses, but he interpreted the minds, habits, and manners of the people of his time, and the result is that the people that he painted are well known today: Mrs. Siddons as the Tragic Muse, Lady Cockburn and Her Children, the Age of Innocence, and Miss Penelope Boothby.

Thomas Gainsborough was the rival of Reynolds and the antithesis. He was overshadowed by his illustrious rival in some respects but the test of time has equalized their qualities and we now mention the two names together. Gainsborough painted the Blue Boy to disprove a statement made by Reynolds that a successful picture could not be painted entirely in blue, for cool colors could not be successfully used in both lights and shadows. He did paint a wonderfully successful blue picture however, but the issue was not fairly met, because the blue is so toned with other colors.

There were many other portrait painters of the English School. In fact this was the Golden Age of English art. From the group which includes Lawrence, Raeburn, Romney, Hoppner, Lely, Beechey, and others, I have selected Holbein and Van Dyck, the two imported ones, and Reynolds and Gainsborough, natives of England, as being the most representative.

Among the French portrait painters was the classicist Louis Jacques David. Madame Recamier, a social leader of French Revolutionary times and a patroness of the arts, posed for a portrait by David, but she was not pleased with his cold classic rendition of her charms so she "flew in a huff" to the other court painter of her time, Boucher. This little episode may have accounted

for the ultimate success of this portrait, for David was accustomed to overwork his medium and this picture was saved the fate of being over-finished.

Madame Vigee Le Brun, a pupil of Greuze, was a portrait painter of the court of Louis XVI and a personal friend of Marie Antoinette, whose portrait she did many times. One of her best known works is a portrait of herself and daughter.

Of the modern portrait painters, John Singer Sargent may be chosen as an example. It took courage to sit for Sargent; he was so savagely truthful, dealt out no flattery, was no respecter of persons, and was reputed to be actually uncanny in his delineation of character. In one instance so accurately was the whole bearing of the sitter portrayed that a physician diagnosed from it an incurable malady, which the man did not know he had, and from which he soon afterwards died. Sargent was a clever technician, following the directness of Velasquez and the dash of Frans Hals, and his portraits are distinguished works of art as well as valuable historic documents.

James McNeill Whistler is another of the moderns who did portraits. He used decorative arrangement as an aid to characterization. In his portrait of Carlyle, he represented the great writer with ruggedness, gravity and intensity; other of his portraits are exactly opposite in portrayal. The portrait of Miss Alexander, for instance is flower-like, winsome and dainty, with little realization of the actual in its treatment. The Artist's Mother is the most successful of Whistler's portraits.

4. *Landscape*

Landscape painting entered the realm of art rather



stealthily at first, as a background for figures and architecture, or maybe it was when an illuminator of experimental mind substituted a blue sky for the gold background of the initial letter he was making. At least we had traveled a long way on the road of representative art before landscape alone was considered a worthy subject of painting.

There are even now those who insinuate that many a would-be figure painter has turned to landscape because he never learned to draw. It is a fact that the drawing of a figure is much more exacting than the drawing of a landscape. A fraction of an inch more or less on the branch of a tree is quite unsequential but at the end of a nose it is fatal. The rounded forms of the human body, their mechanism and their changing colors are indeed difficult to represent but in defense of the landscape painter we can say that besides a certain knowledge of drawing and design in general, he must have a feeling for the contour of the earth, the flatness and the depth of the ground, and the arch and expanse of the sky; a realization of the processes of growth, a knowledge of perspective and illumination; and besides these fundamentals an understanding soul and an ability within himself to commune with nature.

Strangely enough the first painting of a landscape only, about which we know anything was done by Titian, the famous portrait and figure painter of the Venetian school of the Renaissance. The landscape backgrounds of Titian's figure compositions are noticeably beautiful. They do not represent the sky and land of Venice at all, but seem to be a memory of the mountains and trees of his home in Cadore. He evidently took per-

sonal pleasure in doing them. There is a record of one painting that he did which came into the possession of Charles V of Spain which was entirely a landscape.

Since there is in landscape painting, great freedom of representation and its execution requires an understanding soul, this is a good place to classify the various schools of painting known as naturalistic, classic and romantic. This classification is made as to theoretical tendencies and temperamental influences instead of as to periods of time or geographical location as is so generally done. We have occasion to refer to these divisions frequently in this book so we will conduct our study of landscape painting under these heads.

A. *Naturalistic*

Landscape, as a special type of painting, began in Holland, as several others of the representative subjects did, Marine and Genre for instance. The Dutch were "subjective" in their ideas of art and literal in their ways of putting them down. They took satisfaction in representing the facts of their immediate surroundings. "Not what they thought but what they saw they painted."

Jan van Goyen is accredited with having founded the native Dutch school of painting. He was a naturalist, of course, and his work was tight and narrow in conception. He was particularly a painter of distance with its soft light and atmospheric effects. There were other Dutch painters who were much like him except that their landscapes were more or less clear and bright rather than atmospheric but always in their delineation of nature they were careful and painstaking.

After these earlier ones came Jacob von Ruysdael; his

work was different and eventually he was considered the greatest of the Dutch landscape painters. He painted wide expanses of sea and earth with gradations of aerial perspective. There were giant windmills in his pictures, or maybe the castle of Brentheim in the distance; sometimes there were rushing waterfalls or calm expanses of water but always there were luxurious trees and withal the tranquil charm of the Holland landscape. He painted what we call inanimate landscapes; that is, he never introduced a single human being without the help of some of his artist friends; some of these thought he should have some life in his pictures so sometimes they painted figures and animals for him; he himself painted only the landscape.

Meindert Hobbema was a friend and pupil of Ruysdael, but the Hollanders were even more slow to recognize his ability than they had been that of Ruysdael. He added to the qualities of the other Dutch painters the glow of color with which he flooded his pictures. His work was almost portrait like in its truthfulness of representation. The English were the first to discover his merits and he became the founder of the English School of Landscape Painting as Holbein of Germany had been the founder of their school of portrait painters. His one famous picture, *The Avenue of Middleharnis* which is in the National Gallery of London is mentioned at length in the chapter on Perspective.

After the English School of Landscape Art had been started by Hobbema it was passed on from him to Constable, whose work counts for much in the history of modern painting. In his love for simple comfortable scenes he was like the Dutch, and like them he was

naturalistic. He painted such pictures as the Corn Field, the Hay Wain, the Valley Farm, the kind of scenes that people turn to when life becomes too noisy and complicated. Perhaps this quality is responsible for the recent growth of the popularity of landscape painting. We need such scenes as these as a relief from our intensity.

B. *Classic*

From Constable the naturalist, we turn to Claude Lorraine, the classicist. He has been given the lofty title of "Prince and Poet of Landscape Painting." So far as producing atmospheric effects and out-door light he is very like the naturalists. But in addition to this he went to Italy and made studies of fallen columns and vine-covered castles, temples and shrines and sequestered nooks. Then with these he grouped shepherds and shepherdesses, peasants, or mythological figures. Where these little groups are painted, the atmospheric effect seems to stop and it appears that between you and them there is no air at all, they are so stilted and unreal. In other words his landscapes are arranged instead of natural. It is as though he were speaking in Latin instead of his mother-tongue.

The worst part of all this was that his influence was so very great on contemporary art, artist and public alike. Artists went to Claude Lorraine instead of to nature for their inspiration. Naturally he had many imitators. They annoyed him to such an extent in copying his work and selling it under his name that in self-defense he made his "Liber Veritas," a sort of album in which he put a sketch of each picture that he made, the name of the person to whom it was sold and the price that he re-

ceived for it. This book now belongs to the Cavendish family in England and is quite a treasure as well as a curiosity.

Claude Lorraine's classicism has the charm of the unreal, his pictures are the stuff that dreams are made of; a background for memories as is the work of the naturalists. After all, that is what people want, sometimes, the visionary instead of the real. But the appeal of romance may be even stronger than either of these.

C. Romantic

After the classic Claude, came the romantic Rousseau. He was French also, and the first of the romanticists, although he never took any particular interest in declaring just what school he did belong to. Rousseau, instead of recording facts or dreaming dreams, was singing folk songs. He was not entirely concerned with inanimate nature as were the naturalists, nor with the stilted addition of incident or episode as were the classicists, but with the heroic aspect of nature herself and the touch of human life with nature. His pictures were finished with great care of detail and great accuracy of perspective. His *Landes* is called the perfect little picture.

Corot was also a romanticist, but he has a "place apart." We can hardly class him in any distinct school. His interpretation of landscape has a freshness as of a new revelation, which is being seen for the first time. In a landscape by Corot, the whole picture is well-organized, each line and form being adjusted to the other. The masses all have their contours carefully arranged, the trees are soft, "so that the birds might fly through them," he said. And the romantic touch is that he under-

stood the value of the figure in the landscape, as it balances some larger but inanimate part of the composition. The very names of his landscapes indicate romance: Spring, Morning, Evening, The Idyl, The Dance of the Nymphs, and The Flute Player.

Following Rousseau and Corot came the rest of the Barbizon School, Diaz, Dupré, Daubigny, Millet. These were through with the classic, that is the Italian landscape, altogether. They moved to the Forest of Fontainebleau not far from Paris and painted nature without anecdote, allegory, or mythological reference. No castles nor shrines appear in their canvases, just nature unadorned except for the natural accessories that add human interest.

Then came the impressionists with their revolutionary technique and ideas. They set up their easels in the open air. Claude Lorraine had cleared up the heavy skies of the naturalists. Corot and the Barbizons had seen romance in nature. Manet now proclaimed, "the principal person in the picture is the light." Impressionistic landscapes were neither natural, nor classic, nor romantic, but just impressions of the out-of-doors. Impressionism is taken up more fully in the chapter on Illumination.

We have discussed the naturalistic painting of the Dutch and English, the classic Italian style, the romanticism of France and have added the impressionists for good measure. There are many other kinds of "ists" and "isms" but the three that I have described, naturalistic, classic and romantic are especially concerned with landscape painting.

5. *Marine*

Representations of the sea or marine are even more

modern than landscapes. The sea was not so suitable a background for most subjects as the landscape, nor were artists so familiar with it. It requires special study to be able to represent the sea and water successfully. Often the landscape and the water were used in combination, and it is difficult to draw a line between them. A safe standard of judgment however, is that if a picture is more than half water it is a marine; conversely, if it is more than half land it is a landscape. If it is difficult to decide, one had better give the landscape the benefit of the doubt.

The first serious students of the sea, as of the land, were the Little Masters of Holland, "the land that rides at anchor and is moored." Holland is surrounded by the sea, in fact the very land itself was wrested from the waves and it was the logical place for the painting of the sea to begin.

Van de Velde was the first Dutch marine painter. He faithfully studied the sea and was given a little boat in which to follow the fleet. He had splendid technique and represented the sky and the sea with truthfulness. Backhuysen, another Dutch marine painter, painted a cold and fearful sea, while Van de Velde painted a warm and lovable one.

Mesdag and Meyer were two other marine painters of the School of the Hague. Meyer represented the sea in action and with emotion, but Mesdag represented it as cold and calm. The color of Mesdag's marines was light and clear, while Meyer represented a leaden sky and deep blue water.

It is difficult to classify the work of the English painter, Turner, as to marine or landscape, but his greatest pictures are more sea than land. He was really

a painter of the sky, representing the atmospheric effects of sunshine, cloud, vapor, mist, and rain. He painted the glamour and the mystery of the sea and sky in Venice and on the English coast.

In America there are many marine painters who have studied the sea and lived on the sea and through this intimate knowledge have given to their work a feeling of reality. They are accurate draftsmen and render the sea with vigor and freshness. Among them are Homer, Carlson, Woodbury, Dougherty, Waugh, and Ritschel.

6. Genre

Browning, the artist's poet, says:

*"We are so made that we love
First when we see them painted, things we
Perhaps a hundred times have passed, nor cared to see."*

In genre painting it is the familiar object that is represented, the intimate facts of life that everybody knows. Genre means trivial or commonplace and genre painting is the depicting of the scenes of everyday life.

In genre again, as in landscapes and marines, the Dutch were the most successful early painters. The Little Dutch Masters seemed to say through their work, "I have done the best I could, I wish it were better, but I am content." They painted on small canvases, in a matter of fact way, and with no imagination carefully worked out scenes of intimate, everyday life: smoking, drinking, dancing, working, festivals, and weddings. The most trifling actions were to them subjects of serious meditation. We can only call attention to a few examples of the great number of them.

In the painting, *The Idle Servant*, Nicholas Maes has represented a Dutch housewife surprising her maid asleep over the pots and pans. As you look at the picture you feel like a third person whom the housewife has taken into her confidence. She is extending her hands in a gesture, as if to say, "What is one to do? Isn't the servant question hopeless?"

The Storage Room, sometimes called *The Pantry*, by De Hooch is a homelike interior painted in the clear sunlight with beautiful color and careful detail. The pantry is spotless and orderly and there is a wholesome charm about the picture.

The artist who added to the "homeliness" of genre painting the beauty of the poetic was Vermeer. His *Young Woman at the Casement* and *Lady With the Lute* are masterpieces of color and pattern as well as of illumination.

Adrian Brouwer painted with a free and spirited touch the eating, drinking, and fighting of the ale-houses. The names of some of his pictures, *Peasants at a Game of Cards*, *Spanish Soldiers Throwing Dice*, and *Card Players Fighting*, connote familiar everyday life.

Jan Steen was a jovial tavern keeper and the most genial painter of the Dutch School. Children at their pranks interested him and he represented them in his paintings. *The Family Jollification* is an example of his work.

Gerard Dou was great because he did little things uncommonly well. He painted arched and tiled backgrounds, charming lantern and candle light, and gave great care and attention to broom sticks and carrots and chairs.

Joseph Israels was the great Dutch realist of the nineteenth century. He painted his own type of genres, the fisher folk, faithfully portraying their actions and feelings. In these he demonstrated his belief that a beautiful painting could be made of an ugly person. When asked what he meant by a certain picture, he said, "I mean exactly what you see."

7. *Animals*

Animals were not given any particular attention by the early painters who were more interested in and more familiar with people. It remained for the Dutch and Belgian painters again to study them carefully and put them in their scenes of home-life and in their landscapes.

Franz Snyders and Jan Fyt were animal painters of Belgium. Snyders collaborated with Rubens, exchanging animals for figures and painted such pictures as *The Boar Hunt*, *The Stag Hunt*, and *Diana's Hunt*. Fyt collaborated with Jordaens. His animals were quiet and restful and his hunting scenes calm and composed, instead of a tangled mass of action as were those of Snyders'.

Willem Maris, a Dutch painter, was known for the cattle that he put in his landscapes. *The White Cow* is his one well-known canvas. This picture is a quiet, peaceful scene, with a pool of still water and a yellow glow over the sky. The strong sunlight on the back of the cow is rendered somewhat after the manner of the later impressionists.

The Young Bull is a famous canvas, by Paul Potter, which hangs in the gallery at the Hague, and, strangely enough for a Dutch scene, it is a large canvas

with the figures and animals life-size. The bull entirely dominates the picture; it is only on the second examination that the three sheep, the cow, and the shepherd, which are grouped by a tree in the left, are noticed. This picture was originally done as a signboard for a butcher shop and is a marvelous piece of realism.

Mauve was born near the Hague but he studied in Paris. He used the French method with Dutch subject matter. His favorite subject was sheep, not single sheep but masses of sheep, and no one could paint the wool on a sheep's back as he did. Two of his subjects are *The Return to the Fold* and *The Shepherdess*.

Probably the best known work by the English landscape and animal painter, Troyon, is *Returning Home*. It represents an opulent phase of farm life. Some sheep, cows, a dog and donkey are coming down a country road and at the side of the road are other cows drinking at the stream, preparing to join the homeward journey.

Landseer, the animal painter of England, has enjoyed great popularity and his pictures have been freely copied in engraving and widely circulated. If the test of a successful painter is quick appeal and the telling of a direct story to simple people, then Landseer is a master. But he went beyond the province of good art, he overdid the matter of interpreting animal emotions and made them resemble human beings too closely.

Rosa Bonheur was the greatest woman animal painter and some critics even omit the feminine qualification and make her the greatest of animal painters. She painted wild as well as domestic animals and made them fill the entire canvas, using landscape merely as the necessary

background. Her most noted painting is the Horse Fair, which hangs in the Metropolitan Museum, New York.

8. *Still-Life*

Some artists seem to paint still-life just to make sure of their powers of representation, a sort of practice or toning up as it were. Still-life as a subject in itself, reverts to the old masters of Holland and Flanders and then is revived by the ultra modernists. But all through the history of painting still-life objects have been the adjunct and embellishment of other forms of paintings as Mantegna's Roman antiques, Boucher's garlands of roses, and Brangwyn's pots of brass and copper. Still-life is just what the name implies—something that is still, that is neither moving nor growing and that has no animate existence at the time of the painting.

During the seventeenth and eighteenth centuries the great nobles of Flanders had, in their dining rooms, pictures of dead game, fruit, and flowers. They were done in strong color with a soft light and with velvety and polished finish. These pictures were composed on the table instead of on the canvas and in some respects displayed the modern approach to still-life, being a solidly constructed group, held together by a few major curves.

Flowers were painted in crystal vases, with beetles and dewdrops. Fruit and foliage was arranged on dishes of chased silver. Fish and fowl were suspended against the polished surface of a wall. These fruit and flower pictures were so pleasing to the English that they were introduced into that country. The flower painters of England, however, used light backgrounds instead of dark ones; this was more difficult to do but not so rich in the result.

Fantine-Latour and Paul de Longpré are flower painters who in technical proficiency have equaled the Dutch painters of the seventeenth century. Their flowers are so finely perceived and so intimately done that it sets one wondering at the blindness with which most people wander through life.

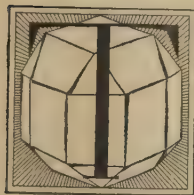
William Chase frequently painted studies of still-life. When questioned by his students about the Philadelphia Academy Exhibit (1904), he said, "I wish I hadn't done *The White Cod* for I would like to spend all the time discussing that." Then he told how quickly and easily it had been done. He bought the cod from a fishmonger who was just starting out on his route and painted it so quickly that the man was able to re-sell it to his regular customers. Apples are satisfactory still-life studies. Cézanne painted apples because they didn't move nor rot easily; and they had volume and bulk unobstructed by minor details. They "realized."—Having followed representative art through portraiture, landscape, marine, genre and animal painting we end with still-life—Chase's "cod" and Cézanne's "apples."

INTERPRETATION

1. The Point of View
 - A. Philistine
 - B. Technician
 - C. Critic
2. Symbolic
3. Religious
4. Mythological
5. Allegorical
6. Historical
7. Idealistic
8. Caricature
9. Modern

INTERPRETATION

1. *The Point of View*



THE interpretation of art may be considered from the point of view of the artist and from the point of view of the public. Each artist has his own individualistic standpoint from which he approaches the interpretation of his subject. The work of the artist, in turn, may be variously interpreted by the public; and who can gainsay the right of the public to do its own interpreting?

Sometimes artists become so enamored of their own ideals that they cannot consider the public at all. They work for themselves alone, and then suddenly wake up to the fact that they have no public. They forget, or probably never considered that it was the demand of the public that first brought forth works of arts.

In the early Renaissance, the completion of the first picture of modern times, *The Madonna Enthroned*, an altar piece by Cimabue for the Church of Santa Maria Novella, was acclaimed by a joyous festival. An eager public called for more and more, until after the apex of the Renaissance was reached. Then artists had become so spoiled by over-indulgence, so interested in their own point of view, and so self-sufficient in accomplishing their work to their own satisfaction that they eventually found

themselves without a public. Now the public is being brought back, not by the artist catering to the public, but by a mutual understanding of the two.

From the standpoint of the public there are three points of view from which art may be considered. The Philistine point of view, the technical point of view, and the point of view of the critic. Representative exponents of these three points of view are Mark Twain, John C. Van Dyck, and Walter Pater.

A. *Philistine*

A Philistine is an "outsider" an irreverent soul who is not of the chosen people. The dictionary describes him as being a "prosaic sort of person full of wise saws and modern instances." Such an one was Mark Twain, who gave vent to some of his personal reactions to art in "Innocents Abroad." Notre Dame was to him "a brown old Gothic pile clustered thick with saints who had been calmly looking down from their perches for ages." He could not understand the interest of his fellow travelers in "inanimate objects of miraculous invention" and he expressed a wish that the old masters would speak that he might know what they had to say about these "battered and broken and used statues."

Mark Twain describes Leonardo da Vinci's Last Supper as a mournful wreck of the most celebrated painting in the world, scarred, stained and discolored. He says, "People come from all parts of the world to glorify these masterpieces. I envy these people their delight. How can they see what is not visible? I am willing to believe that the eye of the practiced artist can rest upon the Last Supper and renew a lustre where only a hint

of it is left, supply a tint that is faded away, restore an expression that is gone, patch a color and add to the dulling canvas until at last, its figures shall stand before him aglow with the life, the feeling, the freshness, yea with all the noble beauty that was theirs when first they came from the hand of the master, but I cannot work this miracle."

When Mark Twain continued to hear of Michelangelo at breakfast, dinner, and supper, he said, "Why don't you say that the Creator made Italy after designs by Michelangelo, and let it go at that?"

B. *Technician*

John C. Van Dyck, an American Professor of Art, sees art from the standpoint of the technician; for besides being a lecturer and author, he is a practical artist as well. Through his writings he gives the technical point of view of the understanding of art, judging art from the manner in which it is done, the period in which it was made, and the way the idea was carried through. The treatment, the subject matter, and the personality of the painter all interest him.

The following is one of his descriptive passages. "If the painter-folk were asked about Nature's colors, the great bulk of them would declare a preference for the blue-greys as the most beautiful in her gamut. They seem to feel that there is more distinction in purples than in scarlets, and more charm in pale silvers than in golds and oranges. As for November, it is perhaps more paintable than June, considered merely as a pattern of form, color, and light. June is too dense, too lush, too formless for painting. It lacks anatomy—the very thing that

November proclaims at every turn. In winter Nature has laid aside her gorgeous garments and is practically in the nude. The leaves have fallen, the flowers withered, the grasses shrunken. The heave of the hills, the flat spread of the lowlands, the sharp cut of the rivers, with the elbows of rock, the arms of trees, and the flowing contours of fields are everywhere in evidence. What a superb model for the painter!"

C. *Critic*

The style of writing of Walter Pater, the critic, may be judged by an extract from an appreciation of Botticelli's *Birth of Venus*. "The light is indeed cold—mere sunless dawn; but a later painter could have cloyed you with sunshine; and you can see the better for that quietness in morning air—each long promontory as it slopes down to the water's edge. An emblematical figure of the wind blows hard against the grey water, moving forward the dainty-lipped shell on which she sails, the sea 'showing his teeth' as it moves in thin lines of foam, and in sucking in one by one, the falling roses, each severe in outline, plucked off short at the stalk, but embrowned a little as Botticelli's flowers always are." All of this interpretation is in but two sentences. In most critics this would be a laborious construction, but in Pater it is genuine appreciation.

2. *Symbolic*

Symbolic art is a thoroughly interpretative form of art. Early drawings and carvings may have been done for pleasure but the fact that they immediately acquired a magic significance was inevitable. There is an incurable tendency in the human mind to overload things

with personal significance and to this good day, people feel that certain signs and symbols are lucky or unlucky.

Early in the history of the race men's thoughts, on contemplating nature, drew conclusions that were embodied in symbols or emblems whether in hieroglyphics, architecture or decoration.

To Egyptians, the winged globe and two serpents represented the divine creative power. The globe was the world, the vultures' wings signified protection, and the serpents represented the royal power of death. The scarab, or sacred beetle, was a familiar amulet and the Egyptian sphinx is the eternal emblem of mystery.

The swastika is a sign that is quite generally distributed both as to time and place. It was first seen in archaic Greek decoration. Its one movement from a central axis represented divinity.

Mercury's staff, an invention of mythology, is now an emblem of commerce. The two entwined serpents represent competition and the decorative wings suggest speed.

A whole world of Christian Symbolism was represented by formulas which were developed during the Middle Ages when the mass of the people could not read and did not have access to the Bible. From the time of the first beginnings of Christian art in the catacombs, to the tearing down of some of the early prejudices by the Reformation, this was the form by which the lessons of the Church were taught.

The sign of the fish was a passport to the secret places of worship of the early Christians. The letters of the Greek word for fish, I X T H U S—were the initial letters of the words Jesus Christ, God's Son Savior. A

picture of a bird was interpreted as meaning the soul. A ship was a soul that had departed this life. Creation was represented by a golden egg; resurrection by a butterfly. The grape vine represented abundance, the apple, discord and the Fall.

The sign of the cross which had not been used symbolically before, took on different forms. The first two letters of the Greek word for Christ made the *chi rho* cross. In the Greek cross all the cross pieces were equal. The Latin cross having the cross piece about a third from the top of the upright, was the most usual form.

A circle represented the never-ending goodness of God; three circles the Trinity; a circle and a triangle, God and the Trinity, and four circles Matthew, Mark, Luke and John. These four writers of the gospels were also represented by the cherub, winged lion, winged ox and eagle.

3. *Religious*

Religious art has been the most prolific of all interpretative art, for the reason that religion has been the ruling passion of the people through all the periods of art development. As only the products of the Christian era remain to tell the story of painting, the "history of painting" and the "history of Christian art" are interchangeable terms.

At first, painting was the handmaiden of the church, she spoke in the hushed tones of signs and symbols hiding in the catacombs and secret places of worship. At the height of the Renaissance she became the reigning queen or princess, spoiled and pampered by a too indulgent church.

After the purely symbolic art of the early Christians, story-telling pictures related the incidents of the Bible narrative to the people who had no other access to this material. The Story of the Nativity was painted by many artists from Giotto, the realist, on to Correggio, the illuminist, and Burne-Jones, the Pre-Raphaelite. Adoration pictures were painted by Ghirlandajo, Rembrandt, Murillo, and Bouguereau. The Flight into Egypt was painted several times by the same artist, Patimir, for he had traveled to Egypt and liked to display his knowledge of the Egyptian setting.

Pictures of Paradise and the Last Judgment were typical of the heavenly scenes that characterized the Middle Ages. This sort of picture was never very satisfactorily represented, for the artists were not able to manage a sufficient number of figures.

The Paradise by Fra Angelico contains hosts of angels, fantastically dressed and glowing with celestial beauty. The Paradise by Tintoretto, until recent years, was accredited with being the largest picture in the world. It is a hundred feet by forty feet and is in the Doges palace in Venice. At the first view it looks like a confused mass of beings, but on closer investigation its wonderful composition appears built on ring after ring of light and showing depth as well as length and breadth.

When the glories of heaven and the reward of the saints did not avail to "keep the faithful, faithful," then the horrors of hell were set forth. Peter Cristus, Floris, Van Orley, Signorelli, and Rubens all did Last Judgments but it was left for Michelangelo to do the most important one. His Last Judgment is the altarpiece of the Sistine Chapel and represents Christ, the righteous

judge, dividing the damned from the blessed. The saved rise as if borne upward by the air and the damned fall headlong to destruction.

Some subjects were represented in a series. The Crucifixion from the Passion series by Dürer is different from most of the pictures of that subject in that the figure of Christ alone is represented high up against the sky. Van Dyck, some years later, used this same composition in one of his finest productions which was done before he entered on his career of portraiture.

The Descent from the Cross, by Rubens, is one of a series of seven scenes. It is frequently called Rubens' masterpiece. The composition is unusual in being built on the diagonal instead of upright or horizontal lines. Everything centers around the body of Christ and each figure is taking an active part in the movement of the picture.

Of the many paintings of the Last Supper the one by Leonardo da Vinci is a composite of the best of all that had gone before and a forecast of those that were to follow. In painting this picture, Leonardo did not allow himself to be handicapped by conventions of any kind. The meal does not look like any other meal, the table is neither historically nor contemporaneously correct, and it would be impossible for all of the figures which are grouped at one side of the table to be seated in the space allotted for them; but in spite of discrepancies, it is unmistakably the thing it starts out to be. It is not a formal grouping but an emotional grouping and could only have been painted by an Italian with a gift for movement. The hands as well as the heads seem to be speak-

ing. This picture was painted for the refectory of the monastery of Milan. The prior of this monastery did not approve of the methods of the temperamental painter and complained to the Pope that Leonardo went "moon-ing around" and did not work at his task. Leonardo overheard this criticism and his retort was "I have been looking for two models for this picture, one for Christ and one for Judas, and I have this day found my Judas."

Of all the subjects of art of whatever type, pictures of the Madonna are the most numerous, for there is hardly a painter "from Giotto to John" who did not paint one or many pictures of this subject. Raphael's Madonnas are the greatest as well as the most numerous. He is credited with a hundred of them or more, all with a charm of beauty and spirituality. A few of his best known ones are the Sistine Madonna, the Madonna of the Chair, Madonna Grand Duca, Cardellino, La Belle Jardinière, and the Madonna Della di Foligno.

Raphael's last picture was the Transfiguration on which he was working at the time of his death. It was carried in his funeral procession before the colors were dry. It is a divided composition, having the three figures Christ, Moses, and Elijah above, and the episode of the healing of the demoniac boy below. The lines of the lower part of the composition are very skillfully handled and lead upward to the real center of interest.

The Assumption of the Virgin by Titian is very much the same sort of composition as the Transfiguration though it is not so skillfully handled. The Madonna is floating up to heaven on clouds surrounded by angels. The face is foreshortened but has a heavenly

expression. The apostles who have gathered from all parts of the earth, are in the lower part of the picture and God, the Father, and the angels are above.

The Venetians painted many sacred subjects that were glowing with life and color but were far removed from any religious feeling. The *Cena* or feast pictures were favorite subjects with artists of Venice, for they had an opportunity in them to display the magnificence of their silver and gold table service, their brocades, and velvets, and rich marble backgrounds.

After the worldly Venetians, there were a few others who painted religious subjects, as Correggio, Andrea del Sarto, and Guido Reni. Now, in modern times, art is only indirectly religious. Religious subjects are not so generally used. One of the reasons is that the printing press has supplied people with the open Bible.

4. *Mythological*

Mythological subjects are taken from the myths of Greece and Rome. Their popularity began at the latter part of the Renaissance and extended throughout the régime of classicism well into modern times.

Apollo and the Muses is by Giulio Romano, Raphael's chief pupil and assistant, who had his master's feeling for classic beauty but not his grace of design nor purity of color. This is a small painting with no background, and depends entirely on the beauty of the figures and the flow of the line of the draperies for its attraction. It is a charming representation of a delightful mythological subject. Apollo, the sun god and the patron of music, had a very close affinity with the muses.

God of the golden bow

God of the golden lyre

God of the golden hair

God of the golden fire

Ruskin says that the Bacchus and Ariadne by Titian is the greatest picture in the world, but Ruskin said that about many pictures and it is probably true of many pictures if they are considered at different times and under different circumstances.

In mythological lore, Ariadne is the dawn and Bacchus is the god of wine and revelry. Ariadne, the dawn, has been left behind by Theseus, the Sun, and is startled from her loneliness by a lively group of men and maidens, satyrs and centaurs with tambourines and cymbals in a Bacchanalian procession. Bacchus the leader of the group, in pursuit of Ariadne, leaps from his chariot drawn by leopards, and makes a wonderfully striking figure against the background of coast and sky.

The Aurora by Guido Reni deals also with the Dawn and with Phoebus, the god of day, but represents another type of celestial procession. The Hours, hand in hand, encircle the chariot of Phoebus, and Aurora herself is in advance, the most beautiful of them all. There is an unaffected grace and charm throughout the whole composition.

5. *Allegorical*

Allegory is the representation of one thing under the image of another. People are wont to read into pictures many meanings that the artist never thought of, but if

the message is there it makes no difference who put it there.

Botticelli was the first of the great masters who dared to leave religious subjects, which, however, had begun to be rendered with a very pagan air. He was enamored of allegorical subjects but, under the influence of Savonarola, he hesitated, and his work was saddened a little. Later, unfortunately, many of his best canvases were taken to the public square and burned.

Pallas and the Centaur was painted to commemorate the triumph of the Medici over their foes. Pallas was the Athena of Athens, the goddess of peace and wisdom, and represented the refinement and supremacy of the Medici. The centaur, half man and half horse, the symbol of anarchy and crime, is very realistically rendered, and is represented as cowering before the victorious goddess who is wreathed in olive branches and wears, as the design in her flowing draperies, the interlaced rings, the emblem of the Medici family.

In the Allegory of Spring Botticelli has represented The Three Graces, Flora, Venus, Wind, Zephyr, Mercury and the love god, Cupid. All of these figures seem to be floating across the flowered grass as though they were borne upward by air. The elongated lines of the figures are impossible but beautiful, and the very atmosphere seems permeated with hidden meanings. Botticelli literally soars to heights of imagery and allegory to which the uninitiated are unable to follow.

Romney, in his *Infant Shakespeare Attended by the Passions*, makes the passions take the form of real people. This picture is full of allegory. Nature in the center is represented with outstretched arms protecting her favorite

child Shakespeare, who is surrounded by figures representing Joy, Love, Hatred, Jealousy, Anger, Envy, Fear.

The Golden Stairs is a painting by Edward Burne-Jones, one of the Pre-Raphaelites, all of whom used the pictured language of allegory. The work of the Pre-Raphaelites, as does that of their originator Botticelli, shows a mastery of lineal design and an orderly arrangement of flowing lines which must bear a meaning, though it be a different meaning, to each individual. Even the artist himself was uncertain as to the title of this picture, although he spent eight years in bringing the idea to completion. It has been called The King's Wedding and Music on the Stairs. The Golden Stairs, the name it carries now, is rather meaningless unless the picture can be seen in the original color with the wonderful golden glow which envelops it all.

One allegorical interpretation of the figures on the golden stairs is that they form a procession of the days, which is without beginning and without end. From the time of youth, at the top of the stairs where the blue sky can be seen, to the backward glancing old age, at last at the unknown portal, the days still seem to be continuing their way.

6. *Historical*

Historical paintings are put in this chapter instead of the preceding one because at best, they can only interpret the spirit of the times while actual portraits and portrait groups are representative.

The Battle of Issus is an old Greek painting probably by Apelles, who was court painter to Alexander the Great. A copy of it was preserved as a mosaic pave-

ment. It represents the contest of Alexander and Darius. A horseman in the center of the picture is being pierced by the spear of Alexander and the fleeing Darius is looking back at his comrade. The picture contains human interest and a knowledge of foreshortening and composition. The arrangement of the spears against the background is highly decorative and, even though great parts of this picture have disappeared, it still shows vigor and life. It contains the one authentic portrait of Alexander.

We might term the Battle of Saint Egidio by Paola Uccello the first authentic battle picture for the one of Alexander and Darius is at best only a copy and is very much shattered at that. Uccello painted several battle pictures but this one is the best preserved of them all. It is even quite modernistic in spirit and is a worthy forerunner of all the battle pictures that were to follow.

The figure of General da Rimini, is given the center of the picture; he is mounted on a galloping white horse and wears a crimson gold embroidered mantle. The fair-haired youth just behind him is his nephew, Goleazzo. The contestants are in formal battle array. The ground is strewn with dead bodies and broken lances. Glittering helmets and flashing shields are arranged against the landscape background; here and there, in the most unnatural places, are the roses and leaves which Paolo so loved to paint.

The Surrender of Breda is a masterpiece of historical painting done by the Spanish artist Velasquez. In the center of interest of this picture the Marquis of Spinola greets courteously the governor of the fortress, Justin of Nassau, who approaches and reaches forward

in humbled pride to surrender his sword. In spite of the fact that Velasquez did many equestrian portraits he does not render horses so well as he does people; however, the horse in the right foreground of this picture makes a relief in what would otherwise be a monotonous composition.

Louis Jacques David, the French classicist, won the Prix de Rome in 1774, with his historical canvas, *The Oath of the Horatii*. This is a typically classic picture with background of a Roman arcade, stiff figures in dignified poses, and the feeling expressed by the attitude of the whole body. It represents a family feud between the Horatii and the Curatii, a Roman family, and a family of Alba. The three Horatii brothers have advanced a step to receive their swords from their father, and are standing in a statuesque attitude. Back of the father are the women and children of the family, one of the sisters is in love with a Curatii and the other sister shares in her despair at the pending fate of her lover. The picture is an embodiment of the Roman virtues: patriotism, filial affection, and sacrifice.

David considered his picture *The Sabines* his greatest work. He planned this picture while he was imprisoned for five months during the French Revolution and exhibited it the year after his release. The picture represents the aftermath of the carrying off of the Sabine women by Romulus and his followers. The Sabines prepared for war against the Romans, and the adversaries meet face to face beneath the unfinished walls of Rome. Just as they are ready to begin the fight, the women appear; daughters of the Sabines and wives of the Romans. Some of them hold their children high among the

spears and others roll them on the ground between the line of battle and, although the spears are uplifted, the attack is not made. The group of beautiful women and children flanked on either side by the mighty warriors makes of this an unusual battle scene.

Eugene Delacroix was the leader of the Romantic School or nineteenth century French painting. He painted scenes from the history of the Crusades and the French Revolution and the Greek revolt against the Turks. His masterpiece is the Massacre of Scio, an incident in the War of Greek Independence.

This picture represents Greece plundered and violated but still struggling against oppression. In the center of the composition are wounded men, waiting for death, lovers embracing for the last time, and little children in the arms of their dead mothers. On the left, a Greek officer with haggard eyes is in a resigned attitude and, on the right, is a mounted Turkish soldier, with scimitar raised to strike a young Greek, who hangs desperately to his saddle in a vain effort to protect a Greek girl who is lashed to the horse. Delacroix does not make the individual prominent in his composition, but he does depict the action.

Jean Louis Messionier was a French painter of military life; he painted many pictures of Napoleon and his armies. The canvas called "1814" illustrates the retreat from Russia. Napoleon at the head of his dejected army is riding along a muddy road in a snowstorm; the whole effect is mournful and despondent. Messionier managed to get a large detailed view on a very small canvas. The figures are only an inch or two high but they are worked out minutely in every detail.

Benjamin West was born in America but went to England in his youth to study art. He became President of the Royal Academy following Sir Joshua Reynolds. He was commissioned to paint a picture commemorating the Death of Wolfe and then was criticized because he did not put the figures in classical attire, as was the custom of the painters of the day. West's remarks on the subject were, "A great battle was fought and won and I want to mark the time, the place, the people; to do this I must abide by the truth." This attitude occasioned a revolution in historic art. Thereafter heroes were painted wearing their own uniforms rather than Roman togas. It was then that historic art became more representative and less interpretative.

7. *Idealistic*

When anything is to be represented in so permanent a form as painting it should be permitted to appear at its best. The artist, as the poet, is licensed to be idealistic. Portraits may be idealistic; historical scenes are idealistic, as are even landscapes and still-life; everything is idealized more or less.

The Concert by Giorgione is an idealization, whether it is considered as interpreting the harmonizing effect of music and is called The Concert, or whether it is called by the other title, The Three Ages and represents the ideal youth, middle age, and old age. Then there is Sacred and Profane Love by Titian or Medea which is supposed by some to be its rightful name. Titian's masterpiece of color and depth and peripteral arrangement may idealize two kinds of love or it may represent Medea in her struggle between her two selves;

conscience and love, or duty and pleasure. These two pictures are examples of the futility of a subject and probably neither of them has been called by the name under which it was painted.

Watteau was the painter of "gallant festivities." In *The Embarkation for Cytherea* he has idealized the love-life of the cavaliers and ladies of the court of Louis XVI. Gaiety and brilliancy are expressed everywhere. Everything is beautiful and fairylike. Every gesture and form is idealized. They are all floating toward the galley of love to embark for Cytherea, the island of the love goddess, Venus.

Is Poussin's *Et in Arcadia Ego* idealistic or allegorical? It may be said of Poussin "He gives to airy nothingness an habitation" and "makes the very stones to prate" so vividly does he idealize in paint. Another name for this picture is *The Shepherds of Arcadia*. It represents three shepherds and a goddess, grouped about an old tombstone in the beautiful land of Arcadia. One of the shepherds is pointing out the inscription "*Et in Arcadia Ego*," which says "And I too was in Arcadia."

In Jules Breton's *Song of the Lark* the whole situation is idealized. A rustic peasant girl, full of vigor of youth as she strides through the field, hears the song of a lark. The poetic beauty of the surroundings have almost accomplished the painting of the sound of the bird's song.

8. *Caricatures*

The making of caricatures, or cartoons as they are otherwise called, has extended all through the history of art. Even the old Romans had their jokes when

they painted cupids as wine dealers and up to all sorts of sportive tricks. The interpretation of facts in fun has its own place in the realm of art and a different interpretation is sometimes very illuminating to an old truth.

The modern cartoon originated in Holland with Jerome Bosch, a satirical painter, who delighted in representing the grotesque and in dragging into his pictures all sorts of queer people in order to display a variety of facial expressions. His one outstanding caricature is the Hay Wagon, which is founded on the quotation from Isaiah, "All flesh is as grass." It represents popes, cardinals, and public officials helping to draw a hay wagon along with all sorts of ordinary mortals.

Hogarth was an English cartoonist, of a little later time than Jerome Bosch. He designed several series of minutely finished pictures as *The Rakes Progress*, *Marriage a la Mode*, *The Election*. The aim of his art is either "to shake us with mirth or to sadden us with woeful reflection."

Thomas Nast, America's first great cartoonist was the product of the civil war and for years after the war his cartoons continued to influence public opinion.

The cartoonists of today probably direct public sentiment as effectively and generally as the editorial writers. Their work appears on the editorial page or on special pages of their own and may be seen and comprehended by all of the people.

9. *Modernism*

The moderns instead of calling their work either representative or interpretative say that it is emotional. Matisse, one of the leaders of the modern school, is quoted

as saying, "If one feels no emotion one should not paint, I never try to think—I only feel."

There are many different terms by which modern art movements are designated. Cubism seems to be made up of angles and planes, thrown helter-skelter on a canvas somewhat after the manner of abstract design. Cubists claim that if an artist can draw a cylinder and a cube, he can draw anything.

The futurists strive to introduce the time element into art. They try to deal with the fourth dimension of space by expressing not only the internal and external features but movement. Futurism is dynamic as over against cubism which is static and, like all modern art, decidedly abstract.

Some modernists have been obsessed with the idea of volume and space and some with the expression of time and light and movement. They are all trying to interpret something that is within them.

Modernity is a purely relative term. Every age has considered itself modern and has often looked with scorn upon its predecessors, but there is no reason why the present may not be appreciated without depreciating the past.

CREATION

1. Creative Qualities

- A. Originality
- B. Individuality
- C. Genius

2. Creative Artists

- A. Giotto
- B. Michelangelo
- C. Rembrandt
- D. El Greco
- E. Rodin
- F. Cezanne

CHAPTER XI

CREATION

1. *Creative Qualities*



HERE is one quality that is indispensable in the realm of art and that is the creative quality. Other qualities are variable; they come and go; they may disappear for a while and then return again, but

this quality is continuous.

In the primitive ages the creative power was the moving power. Men created because they were compelled. The mandate was—Invent or Die! Be resourceful and original or cease to exist!

A. *Originality*

Concerning the background for the creation of a work of art there is the same sort of mystery that there is behind the creation of the world. It is a matter of calling into existence from the chaos of nature's resources a unit that never existed before and never could have come into existence without that particular agency and those particular conditions.

With the realization of having been the particular agent who called something into existence, comes the joy of the creator. William Chase said that he never stood before a new canvas without having a thrill at the prospect of what might be the result. Each canvas was

a new creation of his own and had the possibility of being the best thing he had ever done.

Man is creative. Animals copy, but man alone creates. He can make an image or representation of something that is within himself, and can leave it behind when he is gone for others to see. Why should man copy when he can create? True, it requires strength of purpose to lead forth; but real artists have always been original. Corot said, "Don't follow others; if you do you will always be behind," and Hogarth said, "Copying is little more than pouring water from one vessel into another."

B. *Individuality*

Some countries are individualistic, having a distinctive national art. Others gather from everywhere; their technique and ideas are interchangeable. The French assimilate quickly and with keen discernment; sometimes the result is more successfully creative than those works from which they get the idea.

Spanish art remains national. In that land of pageantry and display, artists paint as they live—with intensity. The slightest gesture is important and the simplest incident is elaborated upon with frankness and gusto.

Countries are individualistic and develop a national art. Masters are even more individualistic. Artists can be recognized just as friends are recognized by some individual expression to which there is a personal response. A friend is known by a passing glance; a silhouette; a gesture or a word; and he is not merely identified, his individuality is appreciated and responded to.

C. *Genius*

A work of art may be representative or it may be

interpretative but whether it is either or both, it must also be creative. It must be an expression of an idea or an emotion or an observation from within the mind of the artist.

The thing created is seen with the mind's eye, and that means something more than a memory of things seen with the physical eye. An entirely different world is seen with the mind's eye than with the physical eye. It is also a different world than is seen by other persons who are using the same faculty.

Physical vision is more or less alike in all individuals, for it acts on the same principle and is focused on the same objects. Inward vision, on the contrary, is distinctive and individualistic. Its reactions and interests are entirely apart from anything that is going on in the minds of others.

In William Blake this inward vision was developed to the utmost. His power was too mysterious and bewildering an element for other people to understand. Visions seem to have been given him in a created form and all that he had to do was to record them. When he was a child he saw such definite things as an angel following the reapers in the corn, and Elijah in a wheat field. After he had developed the ability to draw and to paint he made representations of his visions. In one of them he talked to Plato and then made his portrait. In another vision he was taken to the ancient civilization of Asia where he saw human forms with bulls' heads and curious inscriptions and decorations which he was able to reproduce faithfully. These things could not have been actually seen by him for they were not unearthed until twenty years after he had lived.

Genius is an inner impulsion that comes in response to an inward vision. It cannot be put on from the exterior; its power comes from the inside and works outward; it is a thoroughly individualistic thing and yet there seems to be a kinship between those who are possessed of it, of whatever country or whatever time.

2. *Creative Artists*

A. *Giotto*

Giotto was a great artist, not because the results of his efforts were so near perfection; or so pleasing; or so in accord with the tastes of the present day, but because he was an innovator. He was willing to try to express himself in a new way, to do things that had not been tried before, thus giving a new direction to art.

In the very early Renaissance, when Giotto painted, it was a novelty to put trees and animals into pictures; but he put them in because they helped to express his ideas. He used living models and landscape backgrounds instead of the conventionalized figures and hard gold backgrounds prescribed by Byzantine rule.

True the animals were not well done, the figures were crude and square, and the backgrounds were awkwardly arranged. But he made it clear that they were sheep and birds and trees and flowers and people that he was representing, and they expressed the large essentials.

Giotto not only studied nature but he understood human nature and was able to tell a story and express a dramatic situation so that the people could see it. His paintings today appear inadequate, but he was able, on a flat surface, to give the effect of space and tangibility, and to express what he started out to express. He did

what few artists have been able to do since with equal simplicity.

As was the custom during the Renaissance Giotto was sculptor, architect, and craftsman, as well as painter. He designed the Campanile of the Cathedral at Florence and executed the sculptures which surround its base. He painted frescoes in the churches of Assisi, Rome, Padua, and Florence.

The Allegories in the Lower Church of Assisi represent St. Francis taking the vows of Poverty, Chastity and Obedience and the final reward, St. Francis in Glory. In Rome his representative work is the Prophets which are monumentally expressive figures, worthy forerunners of Sargent's Prophets.

His twenty-eight scenes, in the Upper Church of Assisi illustrating the Life of St. Francis have a quality of naturalism and a sense of appreciation of nature that had never been expressed in paint before. The life of St. Francis was a great stimulus to artistic effort because of his love of nature and his own self-abnegation. In this series Giotto has concentrated on the subject matter; he has a dawning idea of perspective and, though the architectural background is badly handled, there is enough realism given in it to show which scenes take place under cover. The figures are painted with simple dignity and sincerity. These frescoes are not treated merely as a matter of decoration but as a means of instruction.

The Death of St. Francis in the chapel of the Bardi is still without a rival in Florentine art. Other artists painted this subject but none ever attained the simple dignity and pathetic beauty of Giotto's rendering.

For a general sizing up of his accomplishments his

own words suffice; he is reputed to have written his own epitaph in these terms: "Lo! I am he by whom dead painting was restored to life, to whose right hand all was possible, by whom art became one with nature. No one ever painted more or better. Do you wonder at yon fair tower which holds the sacred bells? Know that it was I who bade her first rise toward the stars! For I am Giotto, what need is there to tell of my work? Long as verse lives, my name shall endure."

B. *Michelangelo*

At the apex of the movement toward naturalism and individuality which Giotto had inaugurated, stood Michelangelo. His work was the height of the Renaissance of which Giotto's had been the veriest beginning.

The personality of Michelangelo had a power and mastery that could not be thwarted. Things seem to have been prepared for him. He "had come into the kingdom for such a time as this"; in him was the genius and dominance to set the cap stone in the remaking of art.

He excelled in three branches of art; architecture, sculpture and painting, and he was a master craftsman as well. Essentially a sculptor, all of his work was in the round. Even his frescoes appeared to be sculptures in paint. A lack of background and perspective in the surroundings of his figures heightened this effect.

Through the untoward force of circumstances the mighty sculptor was compelled to execute his greatest masterpiece in fresco; for paint was made to do the work of sculpture on the Sistine Ceiling. His enemies, the lesser artists of Rome, persuaded the Pope to commission

him to do this painting, for they expected his failure and humiliation; and indeed he did it entirely against his own will and desire.

Michelangelo shut himself up for four years to decorate this ceiling. He was not able to get along with anyone as an assistant; even the paint grinder annoyed him and was cast out. When the Pope came to investigate the progress of his commission, he received a shower of lime. He worked with fury and with incessant and unremitting toil and the result was the largest single work of artist's genius that it is vouchsafed the world to possess.

At the age of thirty-seven, Michelangelo emerged from this painted prison, an old man, his frame broken and his muscles distorted from years of labor in an unnatural position. In order for him to read anything it was necessary that it be held above his head at the angle at which he had been compelled to paint the mighty figures of the ceiling. But the result of all of these contortions and hardships even though the work was done under his protest and required by the ulterior motives of enemies, was a boon to the world. It would have been a physical impossibility even for this giant master to have hewn 300 figures from stone. Paint, being a more fluent and easily manipulated substance than marble, flowed into form readily at his bidding.

The genius of Michelangelo was the summit of the Renaissance; after that was the crumbling and decay. Correggio was a sentimental Michelangelo; Guido Reni a smooth and easy going Michelangelo; Carlo Dolci an inane Michelangelo; and the Carracci were effeminate Michelangelos. The height of that kind of art had been

reached and the rest were imitators, copyists, not even plagiarists; for their feeble efforts were too patent to even be called attempts at plagiarism.

Truly his work was a triumph of genius; but, such a price as he paid in his own happiness! His personal life was a sacrifice to art. In the first place his physical appearance was forbidding; for his head was over-large and his features deformed. His nose had been broken by the mallet of a jealous rival when he was a mere boy working in the gardens of Lorenzo de Medici.

This physical defect made him self-conscious and unhappy in the presence of others. His family were hangers-on, unappreciative leeches, getting what they could out of him and giving nothing in return. He had no home life, and no family life except the devotion of a faithful servant, who died, leaving him uncared for and alone in his later years.

His relationship with other artists was strained and unnatural. He said to the divine Raphael, "You go about like a prince with a crowd of courtiers." To which his youthful rival replied, "And you like a hangman, alone." Critics asked him concerning the *Pieta* at the entrance of St. Peter's, "Where did you find a mother younger than her son?" and he replied, "In Paradise."

Expressions of appreciation of the work of others are recorded of him. He said the bronze gates of Ghiberti were worthy to be the gates of Paradise; and of Fra Angelico "The Lord must have permitted our holy brother to visit heaven and then return, so beautiful are his angels."

No amours or love affairs are whispered about to add zest to the story of his life, only the one friendship in

his old age with Vittoria Colonna, the beautiful and wealthy widow of Marchese Pescara. She was a woman with an understanding mind and a heart that was big enough to appreciate his loneliness and his genius.

The quality of his attachment for her is expressed in his poems and in his own private memoirs; where he says that when called to her deathbed he kissed her hand; and added "would that I had also pressed my lips to her cheeks and brow."

But the tragedy of his private life did not equal the tragedy of his genius. While still a young man he was invited to Rome by Pope Julius II and given an order to construct his tomb, which according to the plans was to vie in grandeur with the original Mausoleum at Halicarnassus.

To make a proper setting for it, the basilica of St. Peters was ordered rebuilt. Michelangelo spent eight months getting materials in Carrara, where he was sometimes short of money and food. He went at this commission with all the fervor of early manhood, for it was the kind of work that he delighted in; lead on by fact and fancy and promises; tantalized a little farther and then abruptly summoned to do other orders, the work would be delayed for years at a time.

At the death of the Pope the chances of the worthy completion of his tomb were still less than they had been during his lifetime. The plan was sadly dwarfed and never thoroughly carried out. The final result was the placing in a group the colossal Victory, Moses and the Two Slaves. Eight statues had been started for this tomb and many others were planned but not finished.

The other grand plan that failed of ultimate comple-

tion was the Tombs of the Medici. This was an opportunity to return to the branch of art he loved, after painting the Sistine Ceiling; but the dependableness and refinement of the Medici had degenerated since the time of Lorenzo the Magnificent.

After much change of purpose the twin tombs were completed. A figure representing Giuliano was on one tomb, and the recumbent figures represented Day and Night. The figure of Lorenzo, called *Il Penseroso*, and Morning and Evening were on the other. The effect of these tombs is serious and solemn but not consolatory.

His dreams of a worthy culmination of this project would die and then abruptly be called to life again. A few of the detached figures were finished and then mounted in a very inadequate manner according to the slender means that were advanced. The dream of his youth, when dreams are greatest, was crushed and mangled and all but annihilated. His heart and spirit were broken; only the fragments remained.

This was the life of the greatest genius the world ever knew. Painter, sculptor, architect, poet, engineer. He lived and struggled on until he was ninety years old, escaping all the weakening, prettifying influences of the High Renaissance, able always to be himself. A stern, consecrated, masterful nature; yet human enough to leave this simple will and testament when he died, "I leave my soul in the hands of God, my body to the earth, my property to my next of kin."

C. *Rembrandt*

Alone, aloft and isolated! No one else ever bore his

name nor were his followers called Rembrandtesques. He had no contemporary following, his art was a peculiar expression suited to himself only.

His visions appeared in terms of light and shade. No matter how uninteresting or unclean or unlovely the subject which came under his gaze, he could always glorify it with his chiaroscuro.

The personal biography of Rembrandt is of little importance except for his love of Saskia—the only Saskia for the only Rembrandt—the one bright spot of light and beauty in an otherwise gloomy existence. The canvas of his life was like the canvas of his painting, a concentrated light and all around it the shadow.

Saskia was the niece of a picture dealer and connoisseur, the daughter of a wealthy family of Amsterdam, who opposed her marriage to an unsuccessful dreamer. The opposition was finally overcome by appreciation of his work and faith in his genius. Saskia appears in many of his pictures which were painted during the eight years that she lived after their marriage. This was the most joyous and the most successful period of Rembrandt's life; after her death there was darkness and finally despair.

A peculiar instance of a regular and logical development of genius is that the periods of Rembrandt's work may be classified by his three great guild pictures. The Anatomy Lesson was painted when he was a very young man. It was a plain straightforward group of portraits, representing Dr. Tulp giving his pupils a demonstration in anatomy. In this picture, Rembrandt did get away from the conventional as much as he felt would be tolerated by his patrons, in the directly foreshortened view

of the corpse on which they were working and where the interest of all the heads is concentrated. In order to get this touch of reality and animation, he hid in a closet where he could watch the surgeon and his students at work. This was an almost unpardonable liberty, but it was excused because of the youth which prompted it and because of the marvelous result.

The Night Watch marked the second period of Rembrandt's development. He painted this group of men with great artistic freedom, and with extravagant notions about paraphernalia and arrangement. These leading citizens of the town were bedecked in all sorts of studio accessories, painted in confused action, and he threw in dogs and children for good measure. The artist was obsessed with the idea of light, natural light and artificial light, as it was caught and reflected by every sort of texture and color.

But the members of Captain Banning Cocq's company had not subscribed their good money for a masterpiece in illumination. Each man had expected a likeness of himself of equal position and quality with that of every other man; and in this picture they were mingled and jostled until there was no recognizing some of them.

They refused to pay for the commission, as the agreement had not been fulfilled satisfactorily. Rembrandt in his turn, refused to profit by the experience in a commercial way. He devoted the rest of his life to being an artist. Whether he realized it or not, he was painting for humanity of all time, and not just for Captain Banning Cocq's Military Guards.

The sequel to this story is that the picture is today the most prized possession of the government of Holland.

A special room in the Museum of Amsterdam is arranged and lighted for this masterpiece alone. It is enclosed by iron chains and two guards protect it from any near approach. The reason for this extreme caution is that a disgruntled member of the navy, having been discharged for some misdemeanor cast about for a way to get even with his country and, figuring that this picture was its most cherished possession, entered the Museum and slashed the canvas in three places before he was apprehended. The slashes are repaired and they are not in a very prominent place, but every precaution is taken against further depredation.

The Syndics, or Clothmakers, was painted very much later in Rembrandt's career than the other two guild pictures. Age had softened the individualistic ardor of his youth and he was in dire need of money; so he did the best he could to temper his talent to the demands of his patrons.

The arrangement of this picture is restrained; the costumes and accessories are suppressed. In painting this group of six men he became almost a typical Dutch realist, the portraits seem so true to life; yet there is that transparent golden glow of color, breadth of handling, animation of expression and marvelous technique that make it still a masterpiece in spite of conventional necessity.

Rembrandt reached the masses of the people through his etchings. These are radiant and luminous like his canvases. He could render the natural light and then a brighter light; as in the Dr. Faustus, there is the quiet light from the window and the vision is luminous against

it. The series, *Tobit and Son*, is done with great humaneness and realism and insight into the inward workings of the heart and soul.

For subjects of his numerous portraits he must have imposed upon his family and friends to the limit, especially old people. And more often than anyone else, he used himself as a model. He was his own most patient poser and left eighty-eight self-portraits painted from the time he was twenty-one to sixty-three. With himself he could take liberties of likeness, dress, pose, and caricature and need have no concern except for the lighting—the luminosity of the high lights, one could almost say of the shadows; so rich and atmospheric are they. The texture and color of Rembrandt's paintings remained consistent throughout; the surface was kept intact, changed only by the effect of the light and shade.

Rembrandt seemed to lack a feeling for refined physical beauty according to standards now; but he did not ask admiration or even recognition of any of the persons whom he painted—he asked only attention to his portrayal of them.

He was a most prolific artist, without sacrificing quality, or ever for one instant seeming to swerve from his own idea of what he wanted to do. He consulted his public not at all. In fact to his consciousness there was no public; he was only satisfying himself. Robert Henri in one of his speeches on art, made the statement unblushingly but jokingly, "Rembrandt painted during a long lifetime 400 canvases, fully 800 of which are still extant; showing his growth in appreciation by dealers and connoisseurs in the present day."

D. El Greco

El Greco was the man of mystery. He was so mysterious that his name can hardly be discovered in ordinary annals of art. It was Dominico Theotocopuli—no wonder that he was called “the Greek” for short.

He was born in Greece, studied in Italy, lived in Spain. His work revealed some influence of Titian and Tintoretto in Venice, and of Correggio and Michelangelo in Rome; but it was mostly the portrayal of his own religious intensity reflected through the medium of his art. His saints were as upward burning “flames of light”; they were emaciated and elongated; but glorified to a fanatical degree.

He was an extravagant imitator of Tintoretto in color and flow of line, and a suppressed imitator of Michelangelo in the sculpturesqueness of his figures. His *chiaroscuro* was an abrupt transition from light to dark and his color was influenced by the polychromatic effects of decorative Spanish sculpture. He used angular lines of action and their upward tendency heightened the inspirational and emotional effects.

King Phillip did not appreciate him but the Archbishop of Toledo was willing to give him a chance. It was through his patronage that the masterpiece, *The Burial of Count d' Orgaz* was made possible. It has the effect of having been designed for stained glass—it is so definitely spotted as to tone values, so brilliant in effect. The composition is divided into two parts like the *Assumption* by Titian or Raphael's *Transfiguration*. It expresses religious emotion not literally but by the element of pure design.

El Greco is another instance of a genius, the appreciation of whom grows with the years. Unnoticed and neglected during his life, he is now the painter's painter; to him artists go for emotional inspiration.

E. *Rodin*

Rodin was the genius of the latter half of the nineteenth century whose influence was taken seriously in many directions. He was a child of the common people, simple-minded and strenuous. An interviewer says of him, "He talks about art as a farmer does his crops"—it was so much a part of his daily living.

He worked as a day laborer or an ornament maker until he was almost middle-aged, with no thought that there was any particular merit in his work and no encouragement whatever from any outside source.

The very fact of his simple-mindedness is the secret of his greatness. He seems to have left himself out of the account and presented only his work to the public, depending on the reaction to it according to the temperament of the individual. Sounds easy, doesn't it?—but that is what makes the difference between a genius and an ordinary mortal—the reaction.

The first work that he had the temerity to present for exhibition was a mask called *The Man with a Broken Nose*. He must have had the disfigured Michelangelo in mind, or some old Greek philosopher or maybe an early Renaissance reformer; such a portrayal is it of the light of the soul shining through an unseemly countenance. This mask was rejected by the Salon of 1854 to be accepted fourteen years later, when it gave him great celebrity.

Perhaps it is just as well that the recognition of his work was delayed, for the early recognition of genius sometimes raises a storm of applause that a novice is not able to weather.

His most famous entry in the Salon was *The Age of Bronze*. This was so perfect and detailed a rendering of the human body that the artist was accused of having made it from a mold, cast from life. Being without advocates or money by which to disprove this statement, he set about doing it by his own sheer genius and made a statue of John the Baptist a little larger than life but just as true in every detail as the *Age of Bronze*. This argument in self-defense was only partially successful.

Finally M. Turquet, Commissioner of Fine Arts, became so thoroughly convinced of Rodin's ability and genius that he took upon himself the clearing up of the accusation. The Belgian soldier who had acted as model was produced, and it was shown by actual measurement that the artist had even corrected the life; so far did the statue improve on the original that it could not possibly have been a cast.

This discussion and the evidence produced served as real propaganda so far as publicity was concerned. It provided the obscure and maligned artist with a public and friends, as well as with that other very necessary element of success, plenty of enemies. The last word in the matter was the purchase of the statue by the French Government.

Rodin's *Thinker* recalls *Il Penseroso*, Michelangelo's masterpiece of the Medician tombs. In pose and intent they are the same, but the model of one was a prince and the other a pauper. One was the creation of the master

genius of the seventeenth century; the other of the master genius of the nineteenth century.

Like Michelangelo, Rodin went to nature for his instruction and always found her full of fine form and design where most mortals see nothing or at best get only the preconceived notions of others. Though he studied nature he did not reproduce her as a realist but as a philosopher, and his interpretation speaks for itself.

In spite of this early care of detail, his later work advances the idea that a complete figure in sculpture can at best only suggest the real figure, and that consequently, a torso or a fragment may be just as convincing as the complete figure itself.

Thus developed a method of figures half-emerging from the unwrought stone, but with a perfected detail which was depended upon to give an idea of the whole. His followers, being shallow imitators, did not get the theory back of the incompleteness. They flooded the exhibits with partially finished statues of which there never was a complete idea even in the mind of the artist.

Though Rodin had many followers and admirers he was often misunderstood and misinterpreted by them. His work did however, give a new impetus to modernism. The early suppression of his natural gifts and lack of recognition and encouragement seemed to have had the effect of giving added power to his later work. When this accumulated energy and knowledge was released, his message was projected with great force and directness.

F. Cezanne

The statement is made by a recent writer on art that, "An apple by Cezanne is of more consequence artistically

than the head of a madonna by Raphael." He means to say that it has more existence, more volume, or as Cezanne himself would say, "it realizes."

Cezanne drew by color instead of by line. He concentrated on paint; he had no story to tell, no sermon to preach; he sought to express the "eternal solidity" and painted with a sense of the internal instead of the external.

He was impatient with a result that suggested a "horrible semblance." He felt the magnificence which animates nature and sought to paint it with the intensity of his soul. He had a mathematical turn of mind and saw geometrical form everywhere. He said that everything in nature is molded on the lines of the sphere, the cone and the cylinder, and his planes cut sharply and truly. Giotto, Michelangelo, and Rodin realized planes in this same way.

It was Cezanne's ambition to make of impressionism something solid and permanent like the old masters did of their work, and he was rewarded in that his ideas were the starting point of various modern schools of art. In fact, geniuses usually do start something whether they are recognized by their contemporaries, or whether the appreciation of their genius comes later.

With some truth, genius may be divided into three classes: Some creators while they live inspire by their personality as well as by their creations; some creators suppress the genius of others by their personality; some exert no personal influence whatever. But all creative work when it comes into its own, inspires and helps coming generations.

Six masters in art have been used in this chapter

to illustrate the influence of creative genius, they are: Giotto, Michelangelo, Rembrandt, El Greco, Rodin, Cezanne.

Giotto, in spite of the earnestness and originality of his painting, had the effect of cramping the work of his contemporaries; that is a characteristic of many great masters. His followers seemed to have had no chance while he was about. The most that is known of his contemporaries and immediate successors is that they were Giottesques. They are scarcely ever mentioned by their individual names; they were just pocket editions of Giotto.

Michelangelo was so great that after him there could be nothing except a decline. Rodin seemed unconsciously to mislead his contemporaries into thinking that they were imitating his style when they were really not getting his ideas at all.

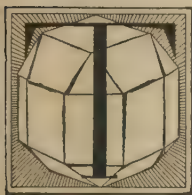
Rembrandt and El Greco were different. They were isolated geniuses who painted in their own way and who were not concerned with what their contemporaries thought about them. Nor indeed were their contemporaries concerned about them. Cezanne was really helpful to his fellow artists. He started others on a new and independent road.

DECORATION

1. Decoration in General
2. Terms
 - A. Naturalistic
 - B. Conventional
 - C. Abstract
3. Principles of Interior Decoration
 - A. Universal Concern
 - B. General Arrangement
 - C. Center of Interest
 - D. The Framing and Hanging of Pictures
4. Periods of Interior Decoration
 - A. Italian
 - B. Spanish
 - C. French
 - D. English
 - E. American

DECORATION

I. Decoration in General



THE subject of decoration may be considered from the standpoint of either the major or the minor arts. There are two classes of decoration; one serves architecture in mural paintings, stained-glass windows, mosaics, and sculptural accessories of various kinds; the other is applied to movable objects such as furniture, utensils, weapons, and personal belongings. The first comes under the head of the major arts and the second under the minor arts, known also as the crafts.

In either case decoration is an applied art. It does not exist for its own sake but for the purpose of enriching the appearance and enhancing the value of something else. Decorating is the act of beautifying, decking or adorning. We decorate a person for distinguished services with a medal or an insignia of honor. We decorate an object that it may be distinguished from other objects and thereby receive special attention. We take pleasure in seeing it and using it.

Decoration marked the first enjoyment of leisure. It began when man sat by the fire or in a sequestered nook and drew or scraped or cut to pass the time away. If this first creator of the beautiful had a weapon or a tool that he took particular satisfaction in and that he cared for

enough to want to distinguish it from others, he decorated it. It may have been because of pride in his possessions or because he was especially sensitive to the need of beauty in life that he tried to make his things better and more ornate than those of his neighbors. In differentiating, however, he did not want them to appear foolish or to render them useless; nor did he want his neighbors to envy him, or make fun of him either, because of his special ability.

This danger of being misunderstood and ridiculed for accomplishing the unusual is still a source of sorrow. Some would have us believe that the ability to make things beautiful is a strictly feminine qualification and not the kind of thing to be undertaken by a man. The fact is that it is neither a masculine nor a feminine quality but a universal one. Success in art requires the power and strength of man and the refinement and delicacy of woman. Why is it that when we want to compliment a woman's work we call it masculine and when we want to disparage a man's work we call it feminine? The evaluation of these qualities should be reciprocal.

I once had a boy pupil who actually sat in the college corridor and sewed. With needle and thread and taffeta silk he was making something beautiful. The other boys passed by and "guyed" him, of course. A few years later the New York papers proclaimed him "the designer of the age" who had "floated to fame on billows of chiffon." I think that boy knew what he could do and was doing it the same as were the college heroes on the football field.

We have discussed the general principles of decoration repeatedly in the theoretical chapters of this book

but in considering them here let me repeat the caution as to conformity of structure with effect. The rule is that construction should be decorated, never decoration constructed. We do not like to linger long under a heavily-beamed ceiling, or an overly ornate one, for fear it may fall. Neither do we like to see the entire skeleton of the construction of a building showing with no attempt at covering it up or beautifying it—that is too unfinished.

The outstanding exception to this rule of decorating construction instead of constructing decoration is the Sistine Ceiling. Originally it was plain white plaster but Michelangelo painted in the architectural and sculptural effects needed for his composition with such realism that one feels almost certain these are a part of the original structure. I have heard of people who have seen the famous ceiling and have come away still thoroughly convinced of this fact. The Sistine Ceiling would be called overly decorated and structurally bad except for the fact that it is such a great work of art.

Another illustrious and successful example of non-conformity to rules is Whistler's Peacock Room. This decoration, now in the Freer Museum in Washington, is a masterpiece of art, but it did not conform to the room for which it was made, in fact the whole room had to be worked over to conform to it. This contemporary statement about it appeared in "Plumber and Decorator." "The Peacock Drawing-room of a well-to-do ship-owner of Liverpool at Queen's Gate, London, is handpainted, representing the noble bird with wings expanded, painted by an Associate of the Royal Academy at a cost of £7,000, and fortunate in claiming his daughter as his

bride, and is one of the finest specimens of high art in the kingdom. The mansion is of modern construction."

Whistler's answer to this write-up was, "He is not guilty, this honest Associate. It was I who did this thing, 'alone I did it,' 'handpainted' this room in the 'mansion of modern construction.' Woe is me. I secreted, in the provincial shipowner's home the 'noble bird with wings expanded,' I perpetrated, in harmless obscurity, the finest specimen of high art decoration and the Academy is without stain in the art of its members. Also the immaculate character of the Royal body has been falsely impugned by this wicked '*Plumber*'!"

So much for the consistency of the design with the material. It is a long interesting story. Then there is the matter of sincerity or genuineness. A thing should not seem what it is not. Artificiality and deception should be avoided. Imitation is a poor substitute for the real thing. What looks like walnut should be walnut, or at least serve the same purpose as walnut, and not tempt you to take out your pocketknife and whittle off a splinter to see what color the wood is under the surface. A piece of furniture may have a walnut finish, providing it is honestly so, for the staining and finishing of wood is a self-respecting art. It is also permissible for wall paper to be made in imitation of marble, for marbleletted paper makes a nice background and is adaptable to any color. But it should be evidently paper and not so thoroughly an imitation that you are tempted to tap it to see how it sounds. That sort of thing makes you feel as if your intelligence and power of discernment have been imposed upon.

2. *Terms*

Three terms are used indiscriminately in the realm of decorative art, and yet we intend to mean something very definite by each one of them. These terms are naturalistic, conventional, and abstract. They are used almost as interchangeably as tint and shade, value, tone, intensity and many other art terms the uses of which I am trying to make clear in this book.

In decorative art there are three distinct ways, three attitudes, in which the decorator may approach his work. He may start with the idea of nature only, with the abstract only, or with the idea of conventionalizing nature. If the first thing that strikes you in a decoration is its natural character, if it calls definitely to your mind some natural object, then it is naturalistic. If you see nothing natural about it at all, then it is abstract. The conventional is the skirmish line between the two.

A. *Naturalistic*

Naturalistic decoration has a certain, although a limited, place in art. It has to do principally with the major arts. Realism or naturalism is only rightly used in that division of decoration which adorns architecture, as in paintings of the old masters on the walls of cathedrals and palaces, and in decorative effects, festoons of flowers and foliage, of the French styles. It is not used successfully on objects of the minor arts, as china, furniture, wearing apparel and articles of practical utility. In the late Renaissance naturalistic art was so thoroughly overdone that it did not live up to any sort of decorative purpose whatever. It was called, almost in derision, Rococo, Baroque, and Grotesque.

B. *Conventional*

In the realm of decoration we call the conventional the most suitable style. Civilized man has a selective and idealizing instinct that influences him to do things conventionally. The earliest reaction was to be natural. What seems to us to be conventionalization on the part of the primitives is the result of their inability to make things look any more natural. They intended to be natural, but, as we explained in the chapter on Design, they got farther from the original with every repetition. The result appeared to be conventional. The conventionalization of natural motives makes them adaptable as borders for tableware, all-over patterns for wall and floor covering and appropriate textile designs.

C. *Abstract*

After the naturalistic and conventional modes of decoration were well under way the Mohammedans appeared with their ideas of abstract design. These had no relationship to nature whatever. It was against the Mohammedan religion to represent the human form in any way and seldom did they use animal forms. Their motifs were purely geometrical, and through them they have given to art as a heritage some of its most effective and beautiful decorations and its most intricate and fascinating patterns.

3. *Principles of Interior Decoration*

Instead of theorizing further on decoration in general we will concentrate in this section on Interior Decoration. Some would have us believe that the term Interior Decoration is a misnomer; they prefer to call it Home

Arrangement, or Home Planning and Furnishing. However that may be, the name must be fairly appropriate or we should not have chosen it in the first place or so consistently continued its use in spite of adverse criticism. Nothing really better has been suggested and it is now pretty generally accepted and its meaning understood.

A. *Universal Concern*

All the theories about design and decoration and indeed of art in general lead eventually to ourselves, to our own personal possessions, and to our immediate surroundings. Interior Decoration, especially as related to the home, is one of the deepest forces of human life. It is full of human interest. We judge past generations by the things that were of intimate use to them and so will we be judged. Social and industrial conditions may be read through this medium. It is a sincere expression of the habits and personalities of the people of any time.

A great part of Interior Decoration is a matter of plain everyday evaluation. It is just like any other kind of selecting and rejecting, buying and selling. Anyone with a fair amount of natural cleverness and reasonable intelligence can understand it just as they do other common-sense things. You don't ask your butcher what kind of meat you want for dinner, nor do you ask your dry goods merchant to select your dress materials for you. You know for yourself what you want to eat and what you want to wear. But when you go to select furniture and drapery for your home you say to the clerk, confidently, "Now I don't know a thing about this, you will have to tell me what I want." But you should

know about it; one's home surroundings should mean as much as their food and clothes. It is an undesirable citizen who does not have some definite ideas of the principles of right and wrong, some judgment of his social duty. Esthetically speaking the same thing holds good; one should also have some idea of what is good and what is bad in art.

B. *General Arrangement*

A first principle of Interior Decoration is that the exterior of the house should be a logical introduction to the interior. One should not be startled or awe-struck, surprised or disappointed on entering a house. The effect should be just as pleasing immediately upon entering as it is after one has been there a while.

The general plan for the tone arrangement of a room may be seen in the out-of-doors. The ceiling, or sky, is the lightest part; the wall space, or middle distance, is halfway in value between ceiling and floor. The floor, or ground, is as much darker than the side wall as the side wall is darker than the ceiling.

The wall, since it is the largest area dealt with in Interior Decoration, as well as the most permanent, is of utmost importance. It is easy to change furniture, draperies and movable objects, but one must consider long and judiciously in selecting the wall surface because of its size, permanence, and precedence in respect to the general arrangement. The personal equation and the psychological effect enter into the choice of the background. Walls can make general living conditions agreeable or not, according to the judgment used in their selection. A room may be made to appear larger or

smaller, higher or lower, warmer or cooler, as the need may be. Such effects are attained by the application of the principles governing line and color which are explained in the chapters on Theory.

Floors are next to walls in size and importance. The floor should keep its place as the foundation of an artistic interior; not rise up and hit you, or fall back and disappear. It should appear solid and appropriate. This effect is accomplished by selecting a carpet or rug pattern that is consistently flat and a color scheme that is rather neutral and easily harmonized with other colors.

In his essay "Philosophy of Furniture" Edgar Allan Poe says of floor coverings: "The soul of the apartment is the carpet. . . . A judge at common law may be an ordinary man; a good judge of a carpet must be a genius.

. . . Every one knows that a large floor *may* have a covering of large figures, and that a small one *must* have a covering of small—yet this is not all the knowledge in the world."

Windows and their hangings are the next things to be considered. They have both a useful and a decorative value and are a permanent part of the background. Windows are for the admission of light and air; their accessories should be arranged with this in mind. The rules governing the decorative arrangement of windows are that their use be not interfered with and that they harmonize with the rest of the interior.

The source from which artificial light emanates is another factor of decorative value. The type of fixture used when the era of electricity began was an imitation of the candle. Lamps had been recently discarded and candles were considered more artistic. Now we are get-

ting back to lamps again, and are making original forms as well. The lamp and its shade hold an important place in the scheme of interior decoration. It has a decorative value whether it is in use as a light or not. Shade and fixture must harmonize with each other as well as with the surrounding objects. The reflection and diffusion of the light as it falls on various surfaces is an important factor in the decorative effect of the room.

One caution on the general arrangement of a house: do not try to finish it all at once. Unless you are employing a decorator to complete the job, let it grow. Otherwise you are apt to make costly mistakes.

With the process of accumulation fortunately comes the process of elimination. As things come in at the front door others should go out at the back. There should be no articles in the house not there for a purpose. Of course everything is not for use, some things satisfy the human craving for beauty and fill an emotional instead of a practical need. Elimination should include unnecessary decoration of useful articles, decorative articles that are not really beautiful, and things that show insincerity.

An old adage has it: "A place for everything and everything in its place." At my grandfather's home, where this old saw was often quoted, I learned that grandmother's scissors must always be returned to a certain hook, and that her rocking-chair was never to be moved from its vantage point at the bay window. Grandfather's brass bucket was always under the spout of the pump, and who ever heard of the harness being moved to a different place in the barn? No, indeed, there was "a place for everything and everything in its place."



C. *Center of Interest*

Grouping furniture and decorative articles is one way to dispose of them and to combine use and beauty in one. Units suitable to the pursuance of music, writing, reading, diversions, and conversation may be made that are not only compositions in themselves but an integral part of the room as a whole.

In every house there should be a principality, or a point of interest, just as there is in any other work of art. Often that center is the fireplace; primitively it was always so. The fireplace was the beginning of the home; food, comfort and companionship were all centered there.

Once upon a time I built a home in which the center of interest was an attractive fireplace. There was a wide hearth for andirons and accessories and a ledge for extra trappings. The bricks of the fireplace were carefully chosen and skillfully laid. It was an acceptable gathering place for family and friends. Eventually the house was disposed of and we moved away leaving only a few worthless belongings. Later, we passed that way again and had a look in, and, horrors! There in front of the fireplace, spreading full across it, resting on the floor and reaching above the ledge was a big canvas that I had purposely left behind, for it had no art value whatever. But the new owners of the house thought that because it was a picture it must be decorative, whereas the fireplace was considered not as a decorative feature or as a central point of interest but only as a part of the architecture, to be used in winter of necessity and to be covered up in summer.

A vase is a suitable object for the decorative center

or motif of a room. Take one, for instance, with the colors and design of an old Japanese print; a rich brown tending toward green with a little red and orange and blue and tan in it. The walls could be the tan of the lighter part of the vase; the furniture and woodwork a soft greenish brown, not a hot brown; the rug could have the warm russet tones of red and orange; and the draperies be like the lightest yellow of the background. Books with their regulation red, blue, green and tan bindings would find their counterpart in the colors of the vase and give the effect of rich tapestry against the tan walls. Bronze book ends with the green patina of age would be well suited to this room and gold frames around oil paintings would find an appropriate setting also.

It is remarkable how everything you want in a room will go with a favorite object of art if it is well selected. The colors of an old Japanese print are particularly mellow and adaptable. There is a quality of universality in the Japanese expression of beauty and an innate correctness in every detail.

D. *The Framing and Hanging of Pictures*

The framing and hanging of pictures is one phase of Interior Decoration with which an Introduction to Art is quite logically concerned. The difficulty is that pictures are for the most part cherished personal possessions, and they cannot be dealt with from as unprejudiced a standpoint as can most furnishings.

Pictures are usually acquired gradually and become a part of our lives, but unfortunately they are diverse in size, character, and value. They range from ancestral

portraits to modern etchings, from commercial calendars to wood-block prints, and we must combine them as best we can, perhaps sacrifice a few. This last bit of advice is hard to live up to. Suggestions may be made about clothes and furniture, for their selection is largely a matter of style, and style is more or less standardized. The acquiring and arranging of pictures is a matter of individual concern, and people do not welcome interference with their personal preferences. We will not say much here about the selection of pictures, we are depending on the entire book to influence that, but we will consider their framing and hanging.

The purpose of the frame is to protect the picture and to improve its appearance. It should harmonize with the picture in size, color, and shape, and it should also be in harmony with its immediate surroundings. The frame serves as a pause of silence between the picture and the wall and the passing from one to another should be as gradual and undisturbing as possible.

Large oil paintings should be framed in gold frames, for gold harmonizes with rich colors without competing with them. If the painting is in light colors, a dull gold frame is best, slightly polychromed in a harmonizing tone, or even a black frame with a gold line is sometimes good. Colored copies or reproductions of oil paintings should be framed as nearly as possible like the original.

Frames of water colors and colored prints should be the value of the darkest note of the picture. Frames of monochromes should match the general tone of the picture. Etchings, wood-block prints, and lithographs should be framed with a narrow black or a natural color

wood frame. Some prints are made with the mat as a part of the picture and these should usually be left as the artists planned them. Extra mats should not be used unless they are needed to increase the size of the picture.

The Japanese who went into an art shop where they tried to sell him an expensive frame and a cheap picture had the correct idea of framing. He admitted that he knew nothing about American art but he did know that one shouldn't pay more for the frame than for the picture, saying, "The beauty of the gem is not enhanced by a casket which outshines it."

In hanging pictures the room as a whole should first be considered: the wall spaces, doors, windows, moldings, height of ceiling, lighting, wall covering—all the fixed elements. When you have sized up the available space and the general atmosphere, then establish a line in relation to some fixed element, doors, windows, or moldings. Hang the pictures so that the center of interest is on a level with the eye. And do not mix types. Hang oil paintings and water colors in separate rooms. If the pictures are small and must be grouped, then hang the groups as a unit.

The means of support may be concealed on small pictures. In hanging large pictures, the weight of which must be supported from the picture molding, the wire should follow the structure and continue the perpendicular line of the frame. This visible support should not make a line which leads the eye away from the picture, as for example, the inverted V shape which is so often seen, and it should not be of a color that attracts attention.

Above all the unity of the room should be main-

tained. Pictures add attractiveness to the home, they should look as though they belong where they are placed and should indicate the individual tastes and personalities of the occupants.

4. *Periods of Interior Decoration*

The general art periods which are reiterated continually in this book are Ancient, Classic, Medieval, Renaissance, and Modern. In the art of Interior Decoration we see the influence of the first three of them as they have filtered through the sieve of the Renaissance.

Some of the conventional styles of the Egyptians are used by us, but these influenced classic decoration first and were relayed, as it were, through the classic revival of the Renaissance. Recent discoveries of archaeologists may also be credited with renewing interest in Egyptology.

The principles of Greek art are still a vivid influence in decoration. We speak of the "orders" as though they were the a-b-c's of decoration, interior and exterior. We glibly say, "This is Doric or Ionic or Corinthian," when we discuss the architecture of a building, the lines of a chair or the style of a mantelpiece. The recovery of the cities of Pompeii and Herculaneum, with their examples of Roman domestic interiors was directly responsible for the decoration of the Louis XV period in France and the Adam style in England.

In Medieval times, most ancient and classic influence was lost, but out of the barbarism which overran everything came the Byzantine styles of splendor, the Romanesque styles of substantiality, and the Gothic styles of freedom. The Oriental also deserves to be mentioned in

the art of decoration. In general Oriental interiors are little suited to Occidental use, but in the incidents of decoration they have been very acceptable and enlivening.

A. *Italian*

Not until the Renaissance do we begin to apply the enigmatical term "period style." It was then that Interior Decoration as it is now practiced began. Through the Renaissance the chronological art periods, Ancient, Classic, and Medieval, were assimilated and sent out again. During this time there were two important decorative periods in Italy, the Quattrocento and the Cinquecento. The designations Baroque, Rococo, and Grotesque also came into use then.

In the Quattrocento, or the fourteen hundreds, Gothic influence was at its height. But the Gothic was never really at home in Italy, it was always an invader. The native classic culture retarded its growth and eventually caused its complete suppression. Fortunately, for the art of Italy, contact with the ruins of Roman civilization was never lost entirely, though for a time this art inheritance was buried and almost forgotten.

The Cinquecento, or the period of the fifteen hundreds, was called the Golden Age of art in Italy. It was then that influential families were building palaces and filling them with the most glorious art of the world. It was the time of the four giants: Leonardo da Vinci, Michelangelo, Raphael and Titian. They covered the walls of palaces and cathedrals with paintings, which in grandeur of conception and facility of execution have never been surpassed; and they also left examples of sculpture and architecture to the enduring honor of

themselves and of their patrons. It was an era of art sponsored by wealth. In fact the height of the Golden Age could not have been reached without this cooperation of power and money with genius.

Leonardo da Vinci painted the Last Supper in the refectory of the monastery of Milan. Michelangelo painted the Sistine ceiling, Raphael the loggia of the Vatican. The work of Titian adorns the walls of the cathedrals and palaces of Venice. Ludovici Sforza, the Duke of Milan, sponsored the work of Leonardo da Vinci. Lorenzo de Medici was the patron of Michelangelo. Popes Julius II and Leo X gave commissions to Raphael. The Doges of Venice were friends and patrons of Titian.

The Borgia, Pitti, Medici, Crevelli, Colonna, and Uffizi families gave an impetus to culture such as men of wealth do now by gifts to public institutions and loans of their art treasures to museums and galleries.

After the Cinquecento period, or during the sixteen hundreds, came the Baroque, Rococo, and Grotesque styles. These were, for the most part, a striving after effect by elaborate and unnecessary decoration. But after such a culmination of elegance and refinement as was reached in the previous period what could there be but a decline?

Baroque, named after its suggestion of irregularly shaped pearls, was a form of decoration which was done on a very large scale. It was a reaction against the Classic styles and it made use of irregular instead of simple curves. At first it was graceful and satisfactory, but it soon degenerated becoming oversized and overdone and making decoration an end in itself.

The Rococo, more a French than an Italian style, followed the Baroque. Rococo means shell and its typical forms of ornamentation were shells, festoons, garlands, and intertwining lines. It spread from Italy to France and also to Spain. It developed almost to the point of artistic deformity, because more mistakes can be made in a highly decorative style than in a classic one, although contrariwise they may also be more easily covered up.

Grotesque styles were called after the tombs or grottos, and while the name was given descriptively in all good faith, it came to have a meaning of ridicule from its fanatical and parasitical qualities. The gargoyles which decorated the exterior of cathedrals and served as waterspouts are grotesques. There is something fascinating about gargoyles; when you see them you feel like humping yourself up and sticking out your tongue at some peculiar angle just to find out how it feels to look that way.

The palaces of Italy were built on such a large scale that their plan of decoration is unsuitable to our use today except to give us ideas for monumental interiors, public buildings, hotels, banks, state capitols, and theaters. So far as Interior Decoration is concerned the suggestions that we get from these Italian periods can only be generalized.

The wall coverings of this period were handsome fabrics, leather, paintings and tapestries. Furniture was used sparingly and in isolated units. The adaptability of the chest as an important article of furniture was developed in many ways, in fact, the chest is supposed to be the original article of furniture. At first it was a

receptacle for the owner's possessions; then it was a seat by day and a bed by night; raised on legs with drawers added it became a sideboard; with more drawer space it became a high-boy; with less it became a low-boy; and with slight alterations it became a writing desk or escri-toire.

B. *Spanish*

The Spanish Renaissance was somewhat like the Renaissance of Italy. With families even more prominent and wealthy to sponsor it, Spain was located on the high seas in the midst of the trade and traffic of all countries. Travelers passed through Spain from Italy and France and the rest of Europe. Laden ships brought spoils of gold, silver and treasure from all of the known world. But in spite of this vantage point on the high seas, and all her glory and pomp and extravagance, Spain was both emulous and envious of the wealth and culture of Italy.

In addition to these cosmopolitan influences, the Moors who overran Spain brought with them Oriental and Arabian ideas. Hispano-Moresque was the result of the mingling of these diversified influences. The notable example of this style is the Alhambra.

Also along with the degenerate styles of other countries, Spain had a parasitical style of her own called the Plateresque, which is the word for silversmith. In its name all sorts of artistic errors were committed. There were ormulo trimmings made of metal in fantastic shapes, grills, gates, candelabra, and polychrome decoration and elaboration everywhere, some in good taste, some extravagant.

Walls were of rough-texture plaster, tinted and

mottled, and with exposed grills and lattices. Ceilings were vaulted or arched with all kinds of bright colors used in the decorations. Many of these ideas we are now adapting to modern interiors.

The *vargueno*, or writing desk, was Spain's individual contribution to furniture. At first it was only a chest with a liftable top added; then it was put on trestles, which could be folded and carried about at pleasure. Can you visualize a Spaniard going about with his writing desk or portfolio under his arm, unfolding the trestles, placing his desk, and sitting down to write whenever the occasion warranted?

C. *French*

At the beginning of the Renaissance in France, Francis I was king, and under the influence of Italy and Spain, he made France the artistic inheritor of both. After his reign came the Louises and through them, France gave to Interior Decoration the accomplishments of her great historical periods.

The time of Louis XIII was the period of reaction against the classical influences. Commencing with him, France adopted her own style of Interior Decoration. This was the beginning of the Golden Age of Decoration. Next came Louis XIV who reigned for seventy-one years. He early made his court the most magnificent of all Europe, and France the center of the culture of the world. In the unbroken influence of his long reign, all the arts flourished. Famous artists and craftsmen were housed in the Louvre under direct royal patronage. Le Brun was Minister of Fine Arts and he took over for the government the Gobelins, Beauvais, Aubusson, and Savon-

nerie tapestry looms and the Sèvres porcelain factory. He also established a National School of Fine Arts.

The palace of Versailles was built during this reign and by its magnificence and the necessary high taxes therefrom, the seeds of the Revolution were sown. In it, classic orders were used as well as classic proportions, but the ornamentation was original. The architectural lines were straight, the paneling large and vigorous; but the ground color was cream and the trimmings gilt so that the general ornamental effect was light and dainty. Here entered the feminine influence.

The period of Louis XV was a lighter and more refined reign. His was the Rococo period and with the Rococo comes effeminacy, and grace. Louis XV was a true grandson of Louis XIV in respect to his long reign and his susceptibility to feminine influences. The grandeur of the grandfather now gave way to the elegance of the grandson. Decoration possessed the irregularities which all the world calls feminine. Ornament was done on a small scale and with many whimsicalities. Pastel shades were used and all sorts of novelties introduced. The "orders" were discontinued because their masculine vigor was inconsistent with the prevailing styles. Madame Pompadour was the leading art spirit of this time, and art was a Pompadour product if not a Pompadour creation. It was she who patronized the Sèvres porcelain factory and the royal tapestry industries.

The prevailing gaiety of the time was portrayed by the artists Boucher, Watteau and Fragonard in their paintings of sentimental pastoral subjects. Their pictures were framed by the architectural features of the rooms and used as overmantel decorations.

Louis XVI and Marie Antoinette ascended an uncertain throne. Embarrassed by the grandeur of Louis XIV and undermined by the frivolity of Louis XV they went blithely on with their reign of lightness and gaiety. Decorative influence continued to be entirely feminine, according to the whims of Marie Antoinette, whether as reigning queen at the Grand Trianon, or playing at dairymaid at the Petit Trianon. The decoration was straight lines and simple curves. Ornamentation was small, symmetrical, and naturalistic. Furniture was rectilinear and covered with light-colored brocades. It had the charm of informality and intimacy.

After the Louises came stagnation so far as decoration was concerned until the advent of Napoleon. His influence in this field was not great, although he did make an effort to affect the glories of a Roman emperor, and surrounded himself with militaristic display. One remnant of this period is the Napoleonic wreath and the characteristic symbol N.

The Empire styles, which Napoleon introduced, were quite influential in America, this being a time when the young nation was susceptible to decorative influences, especially from France. Classic ornament and Egyptian motifs were the decorative element. There was much gilding and strong colors were used, as empire green and imperial purple. It was the mahogany and rosewood era of furniture and the construction was rectangular and heavy.

D. *English*

In England as in France, the periods were at first non-committally named after the rulers, Tudor, Elizabethan,

Jacobean, Queen Anne and Carolean. With William and Mary came a veritable invasion of Dutch furnishings.

The eighteenth century styles were Georgian, and the reigns of George I, II, III, and IV are spoken of as the Golden Age of Decoration in England just as were the reigns of Louis XIV, XV, and XVI in France, but with this difference; in England, Interior Decoration rose to an equality with the fine arts; in France the fine arts rose to the demands of Interior Decoration.

After the Georges, for the first time in history, articles of Interior Decoration became known by the name of the designer and maker, instead of the reigning monarch. Each maker, Adam, Chippendale, Hepplewhite and Sheraton, used his own name personally.

The Victorian era should not be left out; its influence was supreme for a time in both England and America. It was the black walnut age, the age of many accessories, whatnots, tidies, and bric-a-brac, but there was also much that was good and comfortable in the furniture and fabrics of this period.

E. *American*

In America the influence of all of these other countries is felt—Spain, France, England, Italy more remotely through its influence on France and Spain, Dutch through the English and also through the process of colonization; then by way of the Louis XVI period in France and Chippendale in England, the Chinese influence crept in.

France offers to America her great historical styles; Spain the wealth of her period furniture and the early mission architecture of the south and far west, which

we are just beginning to appreciate fully as particularly adapted to our southern climate, England offers the productions of her individual designers and makers who were contemporary with our own periods. All of these important influences extended through Colonial times, the Revolutionary period, and the nineteenth century. Now in the twentieth century we are originating some ideas of our own.

As far as using period decoration is concerned we have been accused of great frivolity, especially in the matter of mixing periods, for the periods should be known even if they are not followed exactly. We have retrieved ourselves, however, in the development of our own modern styles, also we are becoming familiar with the most excellent examples of other periods through reproductions of interiors in our museums and the restoration and preservation of the best examples in homes all over the country.

CORRELATION

1. Unity

2. Correlation with:

A. Life

B. Other Fine Arts

(a) Michelangelo, Beethoven, Milton

(b) Raphael, Schubert, Shelley

(c) Corot, Haydn, Wordsworth

C. Liberal Arts and Sciences

D. Modern Industry

CHAPTER XIII

CORRELATION

1. *Unity*



LEADING principle that is stressed throughout all art is the necessity of seeing things "as a whole." An art student, when he poses a model or arranges a study, makes sure that the entire composition is within the range of his vision each time he looks from his canvas, otherwise he is in danger of over-stressing certain details at the expense of others. As a result the parts will not have a proper relationship to one another; they will not correlate. Separate parts of a work of art are absolutely interdependent; they are as waste scraps of paper unless they are fitted together into a unity.

The thing as a whole, or its unity, must be taken into consideration in the appreciation of art, as well as in its creation, for judgment concerning a work of art cannot be fairly made unless it is seen in its entirety. In a painting the high light on the side of a vase may look like only a gob of paint, or the shadow in the opening of a sleeve like a deep dark hole, unless either is seen in relation to the entire picture. In properly estimating a work of art beside considering unity within itself, one must look for unity with its environment.

Frank Alvah Parsons calls art "a crystallized expression of life." The toys of the children of Greece, the

blades of Damascus that bore on their hilts the emblems of their possessors, the silk, sprigged with roses, that Madame Pompadour wore; the English portraits, the triumphal columns and arches of the Romans—all crystallized expressions of life—show that human experiences vary but little and that the people of yesterday were very like the people of today.

Besides the quality of unity, art also has the quality of continuity, blending one period with another and overlapping the arts of various countries. There is even an intimation in art of the hope of the material continuity of this world with the next as exemplified when jewels, drinking cups, amulets, statuettes and idols were fashioned so carefully and placed in the tombs, evidently with the hope that they might be of use.

2. *Correlation with:*

A. *Life*

Art concerns one's self, one's home, one's business and social relationships. From a study of the principles of art we should find out what we like and why we like it, what to wear and how to wear it, how to place one's self in the proper setting, and how to maintain that position with equanimity.

Life is better and joy is fuller where art is. Whether you are applying art to the native handicrafts in the outlying districts or as a cog in the wheel in a manufacturing center; or whether the power is in your hands to direct the greatest of the nation's building and beautifying projects, wherever you are, if you are realizing design through its manifestations of form and color, the result

will be that you are a more competent, more comfortable and more successful person.

A clever art teacher has put the pointed question, "Art, Where Art Thou?" From where does art answer, "Present"? If we really wish to meet her, where do we find her? She first answers, "Present," from the museums and art galleries and that answer is well and good. We expect her to be there but not many of us go there to seek her out. She also answers, "Present" from our great public buildings and memorials, but there most of us pass her by unheeded. Though crowds do throng those portals they brush unceremoniously against her or gaze at her in dazed amazement.

In our places of business we are rather cool about her presence. We may have invited her there and if we have, we expect her to assume her most conventional and formal manner. She may gaze coldly at us from the homes of the rich. There she is rather inaccessible and possibly not so much appreciated as she would like to be, for her presence is often taken as a matter of course. What I hope we are willing and able to do is to welcome her cordially into our homes and to be on friendly terms with her as we meet her in every phase of our daily life.

B. Other Fine Arts

Art, which in this book includes architecture, sculpture, painting, and the crafts, besides being thoroughly correlated within itself, correlates as well with the other fine arts—music, literature, the drama, and the dance. The principles of balance, harmony, and rhythm, which have been stressed in reference to the narrower application of the term, are equally present in all the fine arts.

Art is the inspiration of actors, writers, and musicians and in turn is inspired by them. Especially between literature and art is there an interrelation.

Hawthorne's "Marble Faun," is about the Faun of Praxiteles in the Museum of the Capitol at Rome. The story deals with a group of young artists who are studying in Rome. They see a striking resemblance to the statue by Praxiteles in a handsome young Italian who is one of their number. The complete likeness, which is never exactly determined, depends upon the identity of the pointed hairy ears. The wild nature of the faun, running contrary to human culture, permeates the whole story. The theme is enveloped in an atmosphere of Roman antiquity and there are many references to Classic art.

In the "Last Days of Pompeii," Sir Edward Bulwer-Lytton has used the setting made through the destruction and consequent preservation of the city of Pompeii by the eruption of Vesuvius. This situation furnishes an opportunity for a description of the art of Interior Decoration as it was practiced in Roman times.

The subject of Susan Glaspell's novel, "The Glory of the Conquered," was taken from Mercie's statue, Gloria Victis, in the Hotel de Ville in Paris. In this case, the author has taken as her theme the sentiment represented by Mercie of the glory that reverts to the conquered when the combat has been worthily waged.

Browning, the artist's poet, lived in Florence and was irresistibly drawn to art subjects by the thoughtful Florentine art with which he was surrounded. He wrote biographical characterizations of Andrea del Sarto, and Fra Filippo Lippi. He described Renaissance aristocracy

in "My Last Duchess," the gorgeousness of Venice in "A Toccata of Galuppi's" and "In a Gondola," early Tuscan art in "A Face" and "Pictor Ignotus."

Many other poets have taken their motives from works of art. There is Edwin Markham's "Man with the Hoe" after the painting by Millet; and Keats's well known "Ode to a Grecian Urn." Then there are portraits in poetry by Walter de la Mare and Edna St. Vincent Millay, where the lives of the artists themselves have furnished biographical and memorial inspiration to poets.

Washington Irving with his marvelous descriptive powers has immortalized the Alhambra with all its magnificence. This lone example of Hispano-Moresque architecture stands out as though it were a whole art period in itself; ornate, colorful, detailed, and beautiful. It seems enchanted, and "castles in the air" somehow take on a semblance to this Castle in Spain as they assume form in the imagination.

A comparison of the work of artists, musicians and poets shows the closeness of the correlation between these several arts. It seems to be a matter of the same sort of talent and personality expressing itself through different mediums.

(a) *Michelangelo, Beethoven, Milton*

There is a trio of masters in these three arts to whom the word "sublime" is suitable in each case: Michelangelo the sublime artist, Beethoven the sublime composer, and Milton the sublime poet. These men were powerful and temperamental, moody and masterful, impatient and intense. They possessed enormous self-

confidence and at times were affected by piety and even benevolence. They were blest with strict integrity of character, which perforce must shine through rugged exteriors. In common they had the ability of supreme accomplishment and were all three mellowed by physical affliction from which they emerged super-men. Michelangelo's personal appearance was disfigured by a broken nose, which made him self-conscious and unsocial. Beethoven lost the one sense which he possessed to the greatest perfection, the sense of sound. Milton spent his old age in blindness, and it was from physical darkness that he expressed the light of his soul.

Though these three geniuses lived in three different centuries, the sixteenth, seventeenth, and eighteenth, they were each dependent on "the powers that be" for the support of their art. This situation was an opportunity as well as a handicap. Michelangelo was a student in the academy established by Lorenzo the Magnificent and an attaché of the Medici family. His art suffered from Lorenzo's death, the temporary reverses of the Medici and the incapacity of Piero, the successor of Lorenzo. Beethoven was in the employ of the Elector of Cologne and because of this political situation did not escape the censure of the critics. Milton engaged his pen in the controversies of the times and made himself obnoxious to the reigning powers.

Michelangelo was the universal art genius and his work was the culminating point of the art of the Renaissance. Beethoven was the last of the classical composers and he gave to music a new form. Milton was the greatest English classical writer of the seventeenth century; never was a mind more richly furnished. Michel-

angelo's greatest masterpiece was the decoration of the Sistine Ceiling with the theme of the Redemption; Beethoven's was his magnificent and powerful Ninth Symphony; and Milton's was *Paradise Lost*, an epic on the Fall of Man.

The personalities of these men were interesting, but their idiosyncracies deserve only passing attention, for genius is not bound by rigid rules. They were alone and aloof in their massiveness of thought; in their independence of spirit they were completely self-sufficient and self-reliant. By their very greatness they were secluded from the world of which they knew as little as it knew of them, and in which they were often trampled by unworthy tasks. Michelangelo was required to build roads by which to get the marble to Rome from the quarries of Carrara; Beethoven had to act as entertainer to an unappreciative master; Milton was harassed by the political problems of the times.

In their home life, they fared badly. Michelangelo had a family of ungrateful dependents. Beethoven was absolutely alone except for his nephew, Earl, who gave him very little attention. Milton had an unappreciative wife and three undutiful daughters. But genius brings its own compensations; they were superior within themselves, and by their very aloneness, they won their title to sublimity.

(b) *Raphael, Schubert, Shelley*

The expression "divine!" is the tie that binds another artist-musician-poet group consisting of Raphael, Schubert, and Shelley. Their names are spoken with bated breath—maybe it is the fact of early death and unful-

fillment that coupled these names with divinity. Raphael died at thirty-nine and Schubert and Shelley at thirty-one; never did death come more inopportunately. Delight passes to regret on seeing Raphael's madonnas, hearing Schubert's lyrics and reading Shelley's odes, with the realization that they are but the opening blossoms. Raphael's Transfiguration was carried in his funeral procession while the canvas was still wet; Schubert's lyrics bear the echoes of songs unsung, and Shelley's masterpieces are but a forecast of what might have come. Raphael left more than a hundred madonnas, among them the finest of all the madonnas in the world. Schubert composed four hundred and forty lyrics and interpreted in them every shade of personal feeling. Shelley's odes are perfect forms of verse and there are many of them.

These geniuses seem to have learned their separate arts by intuition. Raphael soon out-painted his master Perugino; Schubert's teacher said, "Whenever I wanted to teach him anything, I found that he already knew it," and Shelley was in the schools but not of them. Unlike the more massive geniuses they were blest with popularity and versatility, as well as with evident spiritual beauty. The three of them were loving and generous and romantic, of distinguished descent and carefully fostered in their childhood. They possessed the qualities of leadership also: Raphael went about with the air of a prince among his admiring courtiers; Schubert enthralled large audiences; and Shelley was the leader of his circle of idealists. There is no grossness, no heaviness, no tediousness, in the work of these divine ones; all is melodious, enchanting and mystifying. The charm of their per-

sonalities, the creative powers of their youth, the form of their expression was complete and excellent and of early flowering.

(c) *Corot, Haydn, Wordsworth*

The word "sweet," if kept at its proper consistency and not allowed to sugar, is somewhat representative of the paintings of Corot, the sonatas of Haydn, and the poems of Wordsworth. Nature endowed these men with a happy contentment that could not be allured into paths of worldliness and, fortunately, their work shows no trace of the hardness and frugality of their lives, which they rather delighted in than bemoaned. Their simplicity of manner and fresh revelation of nature provided artistic nutriment for many who came after them, although their genius was too great, or too simple, to be appreciated by their contemporaries. Their amiable temperaments showed the influence of the common people from whom they sprang and gained for them no recognition at first, but eventually, great popularity.

These three artistic souls were thoroughly natural and sincere in their human sympathy, and took delight in simple things. Corot said of his painting, "I dream my picture and presently I paint my dream." He delighted in trees and wood nymphs and wood creatures; his rendition of the effects of light was a prelude to the work of the modern Impressionists. Haydn's portrayal of pastoral life in the "Seasons" has much charm. His chorus, "And There Was Light" has an overpowering effect which floods the very being of its hearers with ecstasy. The influence of the country folk, from whence he sprang, is noticeable in his spritely dance themes. Words-

worth's utter simplicity was so easy of imitation that he was often mimicked and ridiculed by his contemporaries; he wrote as though all other men looked upon the universe with his eyes. No other landscapes are so generally known and loved as Corot's; Haydn's sonatas are familiar wherever piano music is heard, and of scarcely any other poet besides Wordsworth have so many phrases become household words.

C. *Liberal Arts and Sciences*

Besides a correlation of the fine arts among themselves there is also a correlation with the liberal arts and sciences. A very direct connection of art with learning has been made through the study of archaeology. Besides assisting in the scientific study of the arts of construction and design, archaeology as an organized science has thrown light upon a knowledge of language, religion, law, institutions, literature; science, arts, manners, customs, history, and topography.

Art besides being a very necessary part of a general education, serves as an aid to the memory. In this day of many inventions for the saving of time, a modern accomplishment should be the cultivation of a visual memory. Visual memory tests show a smaller percentage of loss than other forms of memory tests. A study of art trains the visual memory.

But the real modern opportunity for visual education is the moving picture, and about it hang many questions for discussion. Is it an education to see the movies? Are its educational powers used to the best advantage? Is it popular when it is educational? May it be both popular and educational? Is it used to the fullest extent or is it

overdone? Is it crowding out things of more real value? Have its values been fully developed?

And there is not only the question, "Is what is seen on the screen beneficial?" but "Is it held in the memory?" Is there danger of developing an attitude of passive receptivity? Is it not stultifying to have a good impulse and then let it lie dormant? Is it not deteriorating to be continually having thrills and impulses without action? All of these things are being discussed by teachers, while their pupils in the meantime are thoroughly enjoying the movies. Everybody these days is automatically being subjected to visual education, so that these problems need to be discussed and solved. The extent of the influence of the movies must be taken into account.

D. *Modern Industry*

The correlation of art with modern industry is a vital concern of today. In taking art into industry we make it as much a part of our lives as it was in the very beginning when man created a more clever device for defending himself against his enemy or for bringing down his prey, and when woman contrived a vessel for cooking and a basket for conservation.

Art is universal. I am trying to make that clear throughout this book. It is not only the universal language; it is a process of human activity that runs through all life. Its presence has been necessary at each important step in the progress of the human race.

Let us go over the definition of art again; *selection, manipulation, and purposefulness*. We cannot make the claim that art has entered into industry until we are sure that these three qualities are present. Reversing the

order and beginning with *purposefulness*, we find that it is the first demand that industrialism makes of any product, fitness to the intended use. One of the things that we can safely stress in claiming a place for art in industry is the beauty of the useful.

Next, *manipulation*. That is where the machine comes in, and we welcome it. There have been times when it was thought that high artistic value could only be attained by the skillful hand and the eye with the instinct for form and color, when each stroke or stitch was "the personal expression of a spiritual idea." We can hardly expect the machine to be spiritually minded, but we do know that the whole human race is benefitted by having the machine take over the drudgery of the manifold repetition of all the industrial output with which art is concerned. The mind and hand of the artist is now set free that he may direct his attention to the creation of the design which is to be so many times repeated. Since there is no limit to the quantity of the work that can be turned out, it behooves man to think of the quality.

Our definition of art includes, besides *purposefulness* and *manipulation*, *selection*. Certainly there is selection in modern industry. In fact *careful selection* is the basis of industrialism. On the wise choice of material depends the ultimate success of the product.

When art is taken into industry we are giving her an opportunity to come back into her own in modern life. In the latter part of the Renaissance, art became separated from life. Spoiled and pampered by church and state she was allowed to go too far in having her own way. She stood aloof for a while and then was sadly

neglected, as she had been at the beginning of the Medieval period after the barbarian hordes had so ruthlessly trampled Classic art under foot. Art has always grown away from the people and become unresponsive to their needs when she has been monopolized by the very few.

Now with the advent of the machine it is possible for the many to possess the products of art. It was as much an economic waste, in former times, for a good design to be made only once, as it is now for the machine to be producing over and over again products of poor design. Even more is it an economic waste for people to be spending their lives on something that the machine could do as well. For a time art was not considered in this industrial age, but she is taking her place now. She is not satisfied to be left standing on a pedestal while the rest of the world goes by. In fact she does not feel that the world can get along very well without her. Nor, in truth, can it.

The people of ancient India called their most precious diamond a "mountain of light." Those mystics responded to the beauty of this valuable substance, but they never dreamed of the further beauty that industrial art would add to nature in the perfect round diamond, the square-cut emerald, and the marguis; bringing out the gem's beauty and grace and enhancing its value economically.

Art is given an economic value when it is added to raw materials by *selection, manipulation, and purposefulness*. When art takes on material form, indeed it cannot be art as we are considering it in this book until it does, it can be harnessed and mechanized, retailed and

wholesaled, manufactured, generalized, and distributed over the face of the earth. In view of the economic relations between nations, and the competing elements of our own nation, these material attributes are necessary if art is to hold her own in the progress of the world.

Nations are giving to their industries encouragement in the direction of art. The French nation has long recognized taste and skill as a national asset, and aided in art study. There is a Minister of Public Instruction in the Fine Arts in the French cabinet. The training in technique and taste that has been fostered nationally has left its legacy in buildings, gardens and collections, in dress and style. Switzerland stimulates art education among her people and the result is a steady prosperity in spite of the fact that all of her raw materials have to be brought to her from other countries. She adds value to the raw material and thus makes of art an economic asset. Germany gives encouragement in school, factory, and shop toward preparing her people for practical employment. Drawing is taught to everyone no matter what the intended occupation. The Imperial Industrial School of Vienna, under Professor Franz Cizek, has brought the power of art expression even to little children. The English plan is to introduce art, in some form, to all, thereby training an intelligent purchasing public. Whole nations are exerting themselves for the benefit of their respective trading communities so that they will be able to compete artistically and economically with the rest of the world.

Art considered economically has always had a geographical stamp. Places are known from their output: muslins from Mosul, calico from Calcutta, damasks from

Damascus, leather from Morocco, blades from Toledo, porcelain from China, silk from Japan, furniture from Grand Rapids, automobiles from Detroit. Portia said of one of her suitors, "I think he bought his doublet in Italy, his round hose in France, his bonnet in Germany, and his behavior everywhere." He was internationally minded and caparisoned, and so are we, more than we sometimes realize.

What can be more important for children and young people than a cultural background in the home? Children should be surrounded naturally and daily with the authoritative standards of good taste. They see things that adults do not see, and they respond to the things they see and handle and wear and live with more quickly and keenly. They are interested and curious and imaginative. During this period of mimicry and memory is the time to establish their background.

In my own home I, quite naturally, had the Venus de Milo as an embodiment of the beauties of Classic art. The statue was as much a part of our daily surroundings as were tables and chairs. One day I came home from the studio late and tired. Instead of picking up my baby boy as was my custom, I stood beside him completely relaxed with my arms hanging limply at my sides. The baby said, "Mamma, are you broke?" I laughed at the foolish notion of being "broke" and couldn't imagine where he had gotten the idea, but he nobly defended his position by saying, "Well, Venus is broke." And then I caught his meaning. I had allowed myself to appear just as handicapped as was Venus without her arms, when it came to expressing mother love.

Time after time I had told my pupils of Venus being

the sculptural embodiment of ideal womanhood; how in her perfect measurements, the poise of the figure, the incline of the head, the droop of her shoulders, she gives you the feeling of mothering the earth. Venus, the embodiment of womanly love, and yet I had never thought of all the expressiveness of love that arms could have added.

Not only should Classic art be in the home but we should be able to permeate the whole house with art. This can only be done by putting art into modern industry, so that we will be able to get well designed things in everything we use. And, indeed, it is especially in home furnishings that the transition to the period of modern industrialism has been noticed. There had been no basic change in the design of furniture in the last hundred years; we had continued building on the periods of the past, combining and recombining, but never actually creating. Each of the period styles had a meaning and a utilitarian value in harmony with the spirit of its own time which admittedly no longer exists because the conditions of life have been revolutionized. Yet we kept on trying to satisfy new tastes with articles that had lost a great deal of their usefulness.

The new furniture designs really mean something to this generation. Skyscrapers are copied in bookcases and fireplaces. There is concentration of space and adaptation of form and line and color to our present needs and modes of living. In the automobile and the radio simplification of operation is sought as well as beauty of structure. The combined radio and phonograph make less work for the owner and require less space in the home. All of these

things fit in with our intensive living. They are clear cut, direct and efficient and conservative of labor and space.

In clothes design I fear that there is not so much consideration of the actual need, although it is the most strictly personal of all of the arts. It does seem to be a fact, though a regrettable one, that the fundamentals of art and beauty are at constant war with fashion. Modern industry has not yet been entirely permeated by art. The designer caters to the producer and the producer to the retail merchant in turning out something new that will increase sales. Styles called creations and originals are developed from the mere idea of public whims and fancies to please the manufacturer and the jobber. Art accomplished in this spirit does not endure.

At first the heads of industrial firms seemed to be afraid to trust any suggestions about their business to artists. They preferred to do it themselves or to turn it over to someone they knew. As a result all sorts of art products were turned out. There was no scientific study or investigation and everything was arted: art glass, art pictures, art crafts, but all to no avail. Much material and time and money was lost by the failure to make a systematized study of industrial problems from the art standpoint.

When business men did go to the artists for help they went to those who had a narrow and localized view of art. They found themselves in the midst of studio circles whose occupants had not the remotest idea of how the average American lives and spends his money. They could suggest and develop designs and color schemes which were quite suitable to their own environment but of no practicability in the modern home. They made no

appeal to the average American except perhaps to astonish him. The idea of expecting big sales returns from that sort of thing was preposterous. The business man ought to have known better. He thought that art was a thing apart, and only to be found in studios, when it actually was all around him.

Why did not the manufacturer and artist get together and find out the economics of both supply and demand and then apply the principles of art? Indeed, the application of style and design to industrial products has proved profitable in spite of the errors of omission and commission. When real art is applied through modern processes and the people made to understand the value of it then they appreciate it and want it.

Modernization pays. Even if the product is intensely utilitarian the factors of performance and economics alone are not always enough to sell it. It needs the help of appearance. For example, in the use of color, you used to be able to get your automobile only in black, and your fountain pen, typewriter, glasses case and traveling bags, too. Now, it is different; your car is two-toned and streamlined, your pen is red or green or blue, and your typewriter can be matched to your office furniture or the color of your living room. Now traveling bags and even trunks are things of beauty, as they have a right to be, and in fact as they were when chests were carved, inlaid, and lined with tapestry sometimes with inserts of oil paintings.

Did you ever notice the nice neat black case that the optician presented to you when you purchased a pair of glasses? Now you have discarded it and bought a new one of a texture and tone that suits your individuality. The improved appearance has brought in money returns,

because the attractive cases do not have to be given away, they can be sold.

This modernization is not accomplished by adding a few zigzags, curves and startling color combinations, but by making real improvements. There must be a definite reason for the use and creation of design in the twentieth century, just as there was for the painting of the old masters in the sixteenth century. Of course industry will always stress utility. That is just the privilege art is granting it, and art does that too. *Selection* and *manipulation*, of course, but *purposefulness* also. *Purposefulness* was the first quality of art to be fully developed.

In the face of all of these modern interests why may not this period be called the Golden Age of Industrial Art? We had the Golden Age of Sculpture in Greek art of the fifth century B. C. and the Golden Age of Painting in Italy in the sixteenth century, the Golden Age of Decoration in France and of Portraiture in England in the eighteenth century, and why not a Golden Age in the twentieth century? Industrialism is upon us and it is golden literally. Never was the god of gold more powerful. The all-mighty dollar is the wheel that keeps things going.

This last section of the Correlation of Art with Modern Industry is a plea for advertising art, though advertising it seems to be putting up a pretty good plea for itself. Business attracts attention through the advertising art. It is a means of getting before the public, presenting industrial products to you in your easy chair and by your reading lamp. It is the greatest possible aid to the selling process, through printing, lettering, drawings, posters, color.

The first merchandiser, a few centuries ago, put his stock in a basket, balanced it on his head, and started off to find someone who had something to exchange. He sometimes bartered in kind and sometimes in cowrie shells. Then he took his basket off his head and out of his arms and put it in a cart and pushed it along, next he tied it to a horse's back and later put it in a buggy. Later his trunks went in the baggage car and we had the "drummer" displaying his wares from saw-horse tables in hotel sample rooms. Now he stays at home and entices his customers to come to him through mail order catalogues and magazine and newspaper advertising. All the time trade was depending either on the art quality in the advertising or the article itself to make the sale.

Advertising and art have joined forces, as have art and industry and art and commerce. They have been widely divergent terms in the past, but now we use them together. A large and distinguished group of artists makes a profession of art from the standpoint of its commercial value and its industrial limitations.

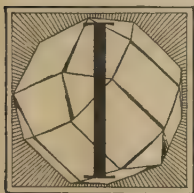
Of course some of the art used in advertising and merchandising is very bad. But don't worry, good taste and art will finally overtake modern processes and the future historian will be interested in our magazines and posters, furniture, costumes and tools and will find in them the key to the history of our times. True, the industrial artist is in danger of letting the material side get the better of him. Scientists and engineers have provided us with more material processes than we have been able to use; but art will be able to catch up with materialism in this Golden Age of Industry, as it always has.

ARCHITECTURE

1. Stonehenge
2. Lion's Gate
3. Pyramids
4. Acropolis of Athens
5. The Roman Forum
6. Sta. Sophia, St. Marks, Pisa
7. Gothic Cathedrals
8. St. Peter's, St. Paul's
9. State Capitols
10. Skyscrapers

ARCHITECTURE

1. *Stonehenge*



WE should take a stroll through the ages down an avenue of architecture, we might start at the Lion's Gate or maybe Stonehenge, for these are original types. They are the primitives of architecture.

In these very earliest examples we find that the ancients were not old folks at all—they were not antiquarians who were bored with life and whose art had been indexed, labeled, and filed as it is arranged for us now—they were youngsters discovering new forces and experimenting in effects.

The artisans of the later stone age, who lived on Salisbury Plain, England, built Stonehenge, a circle of stone called a cromlech. They used huge boulders or monoliths which they capped with dolmans or table stone. This construction is called the lintel type of architecture and is the earliest form known—a pair of uprights crossed by a horizontal.

And what else would you do? What does a child do but stand up two forms of even length and put something across them? It is as simple as can be. With these people it was a matter of selecting the most suitable material at hand and arranging it according to their own ideas, with only the help of stone tools for cutting. Their inventive

genius had not developed far enough to lead them to make any new substances, as mortar or tools of bronze.

And what was the result? Why, this series of alternating circles, large and small, made with uprights of even length connected by uniform cross pieces had accomplished what we now call, in art terms, balance, harmony, and rhythm, the same principles that are reiterated over and over again in the chapter on Design. This was the only kind of architecture in Europe until the Romans came.

2. *Lion's Gate*

While we are sauntering a bit before getting under way on the real avenue of architecture, we shall look at the Lion's Gate at Mycenae where we will find our youthful ancients still experimenting. The stones in the walls and buildings of Mycenae were so large that the latter Greeks thought the Cyclops had handled them. They must have invented some block and pulley method or else discovered how to direct the concerted efforts of many men.

The Lion's Gate is made of two huge monoliths with a beam across them. The wall on either side of the gate is corbelled; that is, each horizontal row of stone projects a little over the one beneath it; above the lintel of the gateway, the corbels form a triangle, and here on a slab, two lions are carved in high relief. This Lion's Gate is a noble attempt at decoration, as well as a combination of the two earliest types of architecture, the lintel and corbel.

3. *Pyramids*

We will make our actual start on the journey down the avenue of architecture at the Pyramids. So far as is known

the Egyptians were the first to raise great buildings that were worthy to be dignified with the name of architecture. It is safer to say "as far as is known" for just when we think we are doing something for the first time, some archaeological find shows us that it has already been done. At what time it was done is another thing that it is unsafe to state too definitely, for the date of the beginnings of things is continually being pushed farther and farther into the past.

Of this we are assured, however, that the Egyptians did do their building early and well; they were obsessed of one notion that made for permanence and endurance, a "continuity complex." They strove to preserve the body in order to provide an everlasting abode for the soul, because their religious belief assured them that they would have need for the body after death. They made their tombs strong; the body itself was secured in a vault beneath the pyramid, and "to make assurance doubly sure," a small chapel was added in which a portrait statue was placed to serve the soul in case the body was destroyed.

To the Egyptian, the natural shape for a tomb is a hole in the ground overheaped with sand. This is the plan on which the pyramids were built. They served as both tombs and monuments, and there never was a better fundamental form for the purpose; there was repose and quiet in the broad foundation, a reaching up in the ascending sides, aspiration in the pointed apex, and simplicity and dignity in it all. The pyramids were made of blocks of limestone and granite with the triangular places at the corners filled in with smaller stones. They were faced with white alabaster.

The instruments which the Egyptians used for shap-

ing these stones were flint and copper chisels, and the result as a feat of engineering was perfect. We can hardly find in them the slightest variation, even with our efficient measuring instruments of today. The blocks of stone were large, too, and had to be brought from a long way. How they were transported, how they were cut so accurately, and how they were elevated into their places are questions that remain unanswered. Did they do it with mechanical devices that we have not yet re-discovered, or was it by the concerted efforts of human labor? One wag says he has figured it out: the only possible way was to start at the top and work downward. But how was the top stone kept in place? That problem is still "in the air."

Egypt was blessed with salubrity, sunshine, security from savages, and a sandy soil. In this setting, against a cloudless sky and with drifting sands in the foreground, the pyramids make an impressive sky-line. Gizeh is the largest field of pyramids; there are nine there including the great pyramid which is named for the Pharaoh Khufu. This one covers thirteen acres. Pretty big! Our stupendous business concerns sometimes cover several city blocks. The colossal Sphinx sits close to this thirteen-acre pyramid. It has the form of a recumbent lion with paws outstretched, and the head of a man. The lion's body represents the power of the Pharaohs; the head is supposed to be a portrait of Khafre.

The ragged appearance of the Pyramid of Gizeh, on a closeup view, is caused by the builders of Cairo who have taken off the outer blocks of polished stone for their city construction work. It was easier to quarry them there, already shaped, than it was to go farther and bring in the unhewn stones. So much for the forethought of the

former Pharaohs and the improvidence of the Egyptians of today. I fear they are living down their big ideas of continuity.

4. *Acropolis of Athens*

The next place for us to visit after the pyramids is the Acropolis of Athens, which was architecturally at its best when it was rebuilt after the close of the Persian wars (480 B. C.). Enthusiasm was upon the Athenians, because it was at Athens that the war had been won and because they had found a real leader in the new dictator, Pericles. The time, the place, and the man were brought together. Pericles had no hesitancy in bringing funds from all over Greece to Athens, establishing there the treasury and there spending the money at this favored and chosen spot.

Acropolis means the high part of the city and in this case the height was well-located, with Mount Pentelicus at the north and the sea toward the west. We linger to study architecture here because of its unusual development at this spot and also because of the wide-spread influences of the type of architecture perfected here. Architecturally, it is the hub of the universe. The best of the ancient architecture has filtered through its cultural sieve, and the architectural "orders" originating there have never been added to nor have they been taken from, they have only been reassembled. The Medieval period, indeed, got away from its ideals somewhat, but in the Renaissance its influence returned, and in America today we are still hark-ing back to the Acropolis in our state capitols, treasuries, banks, churches, and places of public gathering and business administration.

No doubt the Greek orders have been reiterated to you, over and over, whether it be in Grecian history, architectural drawing, or general culture courses, and here they are again, for they are extremely important as architectural sources.

The form of construction of Greek architecture was the lintel, which we found at Stonehenge and again at Mycenae. The material was marble; no mortar was used even though the shafts were not monoliths; instead separate drums of stone put together by the clamp and dowel system. The different styles of colonnades were called orders. These are distinguished from one another by certain decorative qualities and also by general proportions. The entablatures which they carry distinguish the orders as well as the bases, shafts and capitals.

The Doric order is recognized by its complete simplicity and elegance. It is named for the Dorians, the northern branch of the Greek race. The shaft of the column is not very tall and is smaller at the top than at the bottom. It is fluted and the grooves join one another. In this order there is no extra base but the shaft rises directly from the floor level like a tree growing out of the ground. A gentle curve of transition from column to capital is made by a concave molding at the "neck" and the capital is a full, concave curve topped by a square slab. In the entablature are tryglyphs in which appear three grooves (hence the name) repeating the vertical flutes of the shaft, and between the tryglyphs are metopes or slabs which are utilized for decoration. At either end of the roof are pediments, triangular spaces which are also suitable for decoration.

The shaft of the Ionic order is taller and more grace-

ful than the Doric and there is less variance in its size from top to bottom. The flutes are deeply cut and there are spaces between the channels. This order is named for the Ionians, the branch of the Greek race which lived in Asia Minor. The shaft rests on a series of moldings as a base and the capital has volutes, like a ram's horn, which curve downward toward the shaft. This order, instead of the alternating tryglyphs and metopes, has a continual frieze which is used for decoration.

The Corinthian is hardly a Greek order except in name, because it was used more by the Romans and in the Renaissance period and from there transmitted to our own time. It is like the Ionic in base and shaft and frieze but the capital is different. It is not known where the name came from but the idea is a child carrying a basket of acanthus leaves on her head. The capital is a cluster of acanthus leaves and the volutes are like leaves curling downward. After all, the capital is the first thing that meets the eye and it is the badge of distinction of the orders.

The general structure of the Greek buildings was horizontal, giving the feeling of calmness and repose. These were built for sunshine and summer weather and the supporting pillars, instead of enclosing walls, upheld the wide flat roof making a structure suited to a mild climate. The details of grace and beauty in the columns made a pleasing contrast against the plain background of the *cella* wall. The grooves and flutings of the columns softened the effect by their play of light and shade and their verticality emphasized the support. The columns curved out a little at the top in what was called the *entasis*; this slight variance from the vertical saves the columns from

the appearance of rigidity, also since they were grouped closer together at the corners, it relieves any possible monotony. The entire feeling of Greek architecture is one of flexibility. The buildings were so naturally beautiful in general structure and in every detail that they seemed like something growing out of the ground.

The Acropolis is the religious and business center and also the fortress of the city. We approach its level height from the west by sixty steps which lead to the Propylaea or gateway. This entrance is a combination of Doric and Ionic orders and their use together seems suitable and natural. At the right of the Propylaea the Nike Apteros, a small Ionic temple dedicated to Wingless Victory, guards the entrance to the Acropolis. To the left is a bronze statue of Athena Promachos, Guardian of the City. Her shining helmet and the tip of her spear are the first things visible from the sea.

The most important building on the site of the Acropolis is the Parthenon, a temple built to the honor of Athena Parthenos; Athena the maiden, and, being her abiding place, called Parthenon. This is the masterpiece of the Acropolis and indeed of all architecture. In this case I am using the word masterpiece in the singular as should always be done when the work of one certain type or person is considered.

Usually in the art of architecture personalities are lost, but we have the names of Ictinus and Callicratus, the two architects of the Parthenon and we also know that Phidias was superintendent of the construction and Pericles furnished the money. The Parthenon was of the Doric order and was built of Pentelic marble. It had two apartments,

a sanctuary and treasury. In the sanctuary stood the cryselephantine statue of Athena, elephantine in this case referring not to size but to material, ivory. The statue was made of gold and ivory. The building is rectangular in form and peripteral, that is, completely surrounded by columns. There were eight columns on the front and back and seventeen on the sides. At either end there was an inner row of columns.

According to the complete Doric style, the columns had no separate base, they were grooved and the grooves came together, there was a plain curve and a square block as a capital, and there were alternating tryglyphs and metopes in the entablature. At either end of the roof were the pediments. We shall have more to say about the decorations of these forms when we discuss sculpture. Color was used around the entablature and on the frieze at the top of the *cella* wall. The charm of it all was the simple good taste in the arrangement and the harmony of proportion, based on the function of each part.

The present state of the Parthenon is quite a contrast to its appearance in the days of the glory of the Acropolis. The sculptures are gone, the pillars are broken and crumbled, and the color is faded. It was almost demolished in 1687, when it was used during the Turkish wars as a powder magazine. After that in 1816, Lord Elgin carried off the fragments of the marbles to the British Museum. But there is an abiding value in the few simple lines and masses that remain, since the individual charms of the architecture alone can be realized. In spite of the ravages of time and of the British Museum, the despoliations of war, and the mutilations of the souvenir hounds,

not to mention sheer carelessness, a common fault that flesh is heir to, in spite of all this, the wreck remains the masterpiece.

The Erectheum, a smaller temple on the Acropolis, was named for an early king, Erecthus, whose tomb which had been on this spot was destroyed by the Persians. This temple was originally named for Poseidon and Erecthus, which must have been an afterthought, so as not to leave Poseidon out of the accounting entirely.

The story of the naming of the city of Athens was that Poseidon and Athena contested for the privilege of being its tutelary deity. This honor was to be bestowed upon the one who would make to the city the most important gift. Poseidon the sea god, striking a rock with his trident brought forth a horse and extolled to the people the virtues of this gift; Athena, the goddess of wisdom, planted for them an olive tree of which she told them the uses of the fruit, the wood, the shade, and the comforts and blessings of peace and prosperity that would come with it, while she hinted that the horse meant war and disaster. The honor went to Athena, and the Parthenon was erected for her. But the people could not quite bring themselves to forget Poseidon and his proffered gift entirely, so the Erectheum also was built over the mark of the trident in the rock where the horse appeared and where there sprang eternal a salt spring.

The Erectheum is the Ionic order with variations. Slender and graceful in general proportion, charming, but not perfect like the Parthenon. The columns, being Ionic, have individual bases, and are grooved, with spaces between the grooves. The capital has volutes, and there is a continual frieze around the entablature instead of tryg-

lyphs and metopes. There are, however, several deviations from the Ionic plan in the porticos. The distinctive one is the porch of the maidens, or Caryatides, where the weight of the simplified entablature is carried on the heads of six young girls instead of by columns. This seems rather incongruous in view of the usual Greek simplicity and genuineness, but it is arranged so that the effect is not disturbing. With one knee bent the maidens carry the weight gracefully, as though it were not a strain at all, and there is a simple dignity as well as unusualness about it. This is the beauty of the Greek architecture—they made exact and rigid rules, and then they were supple and pliant in carrying them out.

5. *The Roman Forum*

We shall go from the Acropolis to the Forum. Forum is a general term meaning an open place in the center of the city, and it has been localized at Rome. Acropolis is a general term meaning the height of the city, and it has been applied particularly to Athens. When we say Acropolis, unless we designate, we mean the Acropolis of Athens, and when we say Forum, we mean the Roman Forum, though there are other acropolises and other forums.

The Roman Forum was situated in the hollow between the Palatine, Capitoline and Quirinal hills. Around the Forum were centered the important buildings of Rome, and in the open places of the Forum were set up many statues of distinguished men. The Forum was originally the market place, temples and civic buildings also were centered there as well as the rostrum for public discussion and the basilicas where the law courts were held. In other

words it was the community center. Sometimes the commemorative statues and monuments became so numerous that the senate had to order a general clearing out. When the Forum was at its best it was amazingly beautiful with temples, basilicas, columns, and arches, all in white marble with bronze and gilt decorations.

The architecture of the Romans was not, as some would have us believe, wholly handed over to them from the Greeks. Indeed they did make much of Greek beauty through rearranging it—not always to its benefit. The Romans had an architectural development of their own in the arch. It was their fundamental form of construction, and the Greek orders were but the embellishments. The Etruscans, the original inhabitants of Italy, made arches of wedge-shaped bricks and thus came about the Roman arch in place of the Greek lintel. The Greeks had the opportunity to know of the arch, also, but they omitted it, not from ignorance we conclude, but from preference.

In continuation of the native art of Italy, the Romans copied arches from the gates of the Etruscan towers and from them developed the rather distinctive type of triumphal arch. The beauty of the detail may have come from eastern influences. The arch of Constantine and the arch of Trajan were examples of this type of construction. The triumphal columns were Greek in their derivation.

The Romans had many kinds of buildings. Typical of those that developed directly from the Greek was the *Maison Carée* at Nîmes. It has something of the effect of the Parthenon, though it is much smaller. It is rectangular and peripteral, as is the Parthenon, but in contrast is raised on a high base with projecting molding

requiring a flight of steps to the entrance. The columns, except in the front, are engaged instead of free standing. That was to accommodate a larger inclosed space. Engaged columns are not so good constructively, though they are abundantly ornamental and add elegance.

The Pantheon was another building that was typically Roman and different. It was a round building and was the beginning of what is now called the rotunda. It was built in the form of a drum and a dome and had a colonnaded Greek portico in front. It is more impressive inside than out. The wall space is faced with marble and the dome is coffered and decorated with bronze rosettes. It is a simple design on a large scale and shows the Roman's idea of bigness as well as his ability at engineering. The thing about this building that is most reminiscent of the Greek is the name. The Pantheon and the Parthenon are apt to be confused in name. The former means to all the gods and the latter to the virgin goddess. The portico is the only thing about the Pantheon that is like the Parthenon.

The Roman Colosseum is also a novelty in the history of art. It is the arch developed into an arcade or series of arches. Between the arches are engaged columns that support an entablature. The arch is the structural form and the columns and entablature are the decoration. The building is elliptical in shape and its huge size is one of the things that makes it remembered. The first three stories are made of eighty arches supported by piers faced with half columns. The first was Doric, the second Ionic, and the third Corinthian; the fourth was a solid wall, faced with pilasters, a composite of all the orders. There was a statue for each of the arches on the second and third floors.

It was erected to take care of the crowds which had become too large for the Forum proper. It accommodated 45,000 people and was used for gladiatorial combats, fights with wild animals, and the martyrdom of Christians. There still remain a few of the gigantic arches of this great colosseum, enough to give an idea of its former grandeur; the rest have been dismantled age by age, and the hewn and polished stone used to build the palaces that were erected later in its vicinity.

The immense *thermae*, or baths, were another type of building that originated with the Romans. They were typical athletic club buildings, having gymnasiums, gardens, and libraries, in addition to baths of every condition of temperature and accommodation. They were built by the emperors to satisfy the desire of the people for recreation, as the colosseums had been built to satisfy their desire for brutal amusements.

It was the Emperor Augustus who said of himself, "I found Rome brick and left it marble." And thus it had developed through the employment of new building processes and engineering and the making of new building materials, to the greatest of magnificence. Its buildings were huge and well-constructed; there were roads, bridges and aqueducts as well, and to them and through them conquering legions brought to Rome the treasures of the world.

6. *Sta. Sophia, St. Marks and Pisa*

When Constantine moved his capitol from Rome to Byzantium, a new form of architecture was created. The Greek Christians were already established in the east and

the Byzantine was the Greek form of Christian architecture.

Byzantium, later called Constantinople, was on the frontier of the Orient; its architecture was inspired by Oriental models. A cupola or dome was placed over the central part of the basilica by means of pendentives. It had the appearance of being suspended in the air and was called a floating dome. This type of dome was made by cutting a hemisphere into five planes, four of them bounding a square, and forming pendentives on the fifth. On this one, which was cut horizontally instead of vertically, a new dome could be started. The dome represented the world and inside was the vault of heaven.

The best example of Byzantine architecture is Sta. Sophia or the Church of Holy Wisdom, Constantinople. The building is 225 feet long and has a vast central dome 185 feet high joined by two semi-domes which are cut by three smaller domes. The architects were Anthemius of Thralles and Isidorus of Melitus.

When the Emperor Justinian, in the sixth century, restored Sta. Sophia after it had been destroyed by fire, he required that it be made absolutely fireproof. Partly because of this precaution Sta. Sophia has withstood capture by Turks, plunder of the Crusaders, desecration of the Moslems, and is still "the fairest church in all the world."

In Western Europe the cathedral of St. Marks, "the glory and pride of Venice," is another example of Byzantine architecture. It has five domes arranged in the form of a cross and seven large porches. Over the central porch are the famous Bronze Horses. These horses were first erected on Constantine's Triumphal Arch at Rome;

then were taken to Constantinople and later to Venice. The army of Napoleon carried them to Paris; during the World War they were removed to Rome, but they have since been replaced above the entrance to St. Marks.

The Romanesque style of architecture had its origin and development in Italy. Round-headed arches were its distinctive feature. It added the vaulted roof to the Roman basilica, and the heavy stone vaulting required solid walls for its support. Small window openings were necessary in order not to weaken the walls; consequently the lighting was insufficient. The Romanesque buildings were low and wide and gave the impression of heaviness.

At Pisa is a group of buildings in the Romanesque style: the Cathedral, the Leaning Tower, the Baptistry and the Campo Santo. The Cathedral of Pisa is a flat-roofed basilica with a vault over the nave. Above the arched doors of the ground floor are four tiers of colonaded galleries. These rows of columns are very decorative. The same effect is repeated in the Leaning Tower where there are six galleries of pillars. The tower is 179 feet high and there is a deviation of six feet from the perpendicular from which peculiarity it takes its name. The Baptistry and Campo Santo are arcaded with engaged columns as decorations.

Galileo observed in the Cathedral of Pisa the swinging movements of a chandelier that had been casually set in motion and his attention was arrested by the apparent measured regularity of its vibrations. He tested it with the beat of his own pulse and thus discovered the use of the pendulum in the measurement of time. From the Leaning Tower of Pisa he made experiments to sub-

stantiate his theories of falling bodies, and from the tower of St. Marks he tested the first telescope. Finally during the inquisition, he was required to recant some of the statements that he had made of these discoveries and the aftermath of the recanting was the famous whisper, "*e pur si muove*"—but nevertheless it does move.

7. Gothic Cathedrals

The starting point of Gothic architecture was the basilica floor plan with a vaulted roof, but it proceeded from an entirely different point of view than that which had actuated the Romanesque or Byzantine styles. It was the construction of the frame work or skeleton, and not the stability of the walls, that held it together. The whole principle of Gothic architecture was a matter of growth, it was constantly changing and adding new features. With this plan, larger window openings could be made, admitting sunlight and making the buildings suitable to a cold climate.

Gothic architecture began by putting piles of masonry at the point of the greatest strain of the thrust of the arches; then there were counter thrusts and other abutments, all of which had been used to a slight extent before. The one absolutely new invention that developed was the flying buttress, where half arches extended across open spaces to buttresses on the exterior of the building, thus giving the impression of stone masonry suspended in midair with no immediate support. It is not a correct principle of art for a building to have a support which cannot be seen or inferred, such an effect does however, strike the beholder with awe.

The pinnacle, spire, and pointed arch are usually the first things noticed in Gothic architecture. They are supposed to be its leading characteristics and they did give to the world a new religious sky line, for Gothic was predominantly a church architecture. It was never quite as successful in civil or domestic buildings.

Notre Dame, one of the most famous of the French cathedrals, is rather subdued in its decoration. Amiens is rich and fanciful and is sometimes called the "Parthenon of the Gothic." Rheims is a marvel of richness and elaboration of detail, while Rouen is admired for the delicacy of its fretted towers. Circular rose windows in the west fronts were typical of French Gothic cathedrals.

In England, Gothic architecture developed more slowly than in France but with greater uniformity. It became a national architecture and was used not only for churches but for secular buildings also. It is found in castles, law buildings, administrative buildings and colleges.

The English Gothic cathedrals were delightfully located and dominated their surroundings to a better advantage than did the French. The pointed spires and arches were such distinguishing features of the English Gothic that it is sometimes called pointed architecture.

Lincoln Cathedral is the most perfect example of the pointed Gothic. It is favorably located and is in good condition. Salisbury is one of the greatest English cathedrals. Litchfield is made distinctive by having three spires. Westminster is the most generally known as the burial place of England's glorious dead. Then there are also Gloucester, Canterbury, Chester, and others.

The long narrow windows pointed at the top, like the

point of a lance are called lancet windows. Three, five, and seven are grouped together. The famous row of lancet windows in the cathedral of York are called the Five Sisters. Deeply recessed doorways and elaborately carved fan vaultings of the ceilings are also attractive characteristics of the English Gothic.

Gothic architecture has its representations in virtually all the countries of Europe—France, England, Germany, the Netherlands, Italy, and even in Spain—but in France and England it reached the highest development.

8. *St. Peter's and St. Paul's*

And now we will travel the good Roman roads again for we are going back to Italy. The Golden Age of Art came to an end when architect, sculptor, painter, and decorator each went his separate way, but that was not until after the height of the Renaissance. They were still united when St. Peter's was built and decorated, and when the palaces of Fontainebleau, the Louvre, and Luxembourg, and of the Medici and Pitti families were erected.

An entirely new type of architecture appeared in Italy after Rome was at the height of her power. It was much better suited to the needs of the day and it seemed, as it developed through Early Christian, Byzantine, Romanesque, and Gothic, to be trying to get as far away as possible from the original architecture of that locality.

The inhabitants of the land of Classic art had for centuries allowed their treasures to lie buried, or else had ruthlessly demolished them for use as building material. But in the Renaissance they seemed to come to them-

selves and were genuinely interested in the art of the ancients which was their heritage and on which they had a right to build.

The city of Florence is called "the cradle of the Renaissance" and it is to Brunelleschi that she owes her fore-handedness in the revival of classic architecture. Vasari says "he was given us by heaven to impart a new spirit to architecture."

Brunelleschi, with the sculptor Donatello, went to Rome and eagerly studied the ruins for the sake of the art they could get from them. The natives thought they were belated fools seeking for buried treasures after all of these years of plunder, but they really found the treasure they were looking for. The intelligent study of these remains enabled Brunelleschi to give to architecture a renewed spirit, and in this new spirit to build Santa Spirito, the Pitti Palace, and the dome of the Duomo after a pattern known now as Renaissance.

Bramante was the man who advanced the progress of Renaissance architecture in Rome. He was the director of the first work on the new St. Peter's. He said that he intended to set the dome of the Pantheon on the arches of the Basilica of Constantine—a pagan dome on a Christian base—and this effect was almost literally accomplished.

St. Peter's is the largest church in the world—covering nearly four acres—and is located on the site of the Circus of Nero at Rome, where many Christians were martyred and where St. Peter is said to have been buried. Michelangelo continued the work on St. Peter's and added the picturesque elements. He directed the construction for eighteen years and refused to take any

pay, saying that it was for the "glory of God and art." After his death it was continued to completion in 1614.

St. Paul's in London, of which Sir Christopher Wren was the architect, is rather like St. Peter's in style and is next to it in size. The architect evidently studied St. Peter's, but did not slavishly copy it. St. Paul's is one of the finest Renaissance exteriors in the world, and is the only outstanding church in England of Renaissance architecture, all the other famous cathedrals being Gothic. The dome is perfectly proportioned in relation to the rest of the building.

Sir Christopher Wren and Inigo Jones adapted Renaissance architecture to the needs of the English climate. Wren's most important contribution to architecture was the plan for the rebuilding of London after the great fire in 1666. Inigo Jones was the architect for the Banqueting Hall of Whitehall, and Somerset House.

9. *State Capitols*

To review monumental architecture in the United States we have only to bring into the line of our architectural avenue the capitol buildings. The first one is of course the national capitol at Washington. It has the Classic colonnade, a perfect dome, well-proportioned masses, which we have been able to add to without spoiling the effect of the whole. It became the example which our other governmental buildings followed. An American statesman said, "We built no temple but the capitol," and indeed this building is a temple to the nation's honor. The marvel of it is how, under the circumstances and at the time which it was built, it could have been so well done. I suppose we should give credit

to the innate good taste and good judgment of Washington and Jefferson.

The state capitol is a peculiarly American institution and it represents a unit of sovereignty to which we give special recognition. Each capitol building is symbolical of the power of the state. We inherited the idea from the Classic world, which was repeated and added to in the Renaissance, that political power can be given an architectural expression by colonnades and arcades, domes and minor domes, ascending stairways, walls wide and high, floors of marble, and ceiling areas adorned with historical, mythological, and allegorical decorations. This Classic-Renaissance style is almost unanimously the type of our state government buildings. There is only a slight exception here and there of a tower instead of a dome or a feudal castle in place of a Classic temple or Renaissance palace.

But, of course, for every general statement there is at least one outstanding exception and in this case the exception is the latest of our capitol buildings. The state capitol of Nebraska exemplifies the power of government with a tower instead of a dome. The building rises with simple dignity from a level plain and depends for its impressiveness upon the harmony of the vertical and horizontal lines and masses and upon the interplay of light and shadow for its ornamentation. It is a daring departure in state capitols but a justifiable one.

10. *Skyscrapers*

The problems of modern architecture are commercial and domestic—office buildings and apartment houses. Great advances have been made along mechanical, scien-

tific, and commercial lines, and architecture has been the art that has been the quickest to respond to these in the necessarily utilitarian spirit.

New construction methods with the use of iron, steel and concrete have been very much to its tastes. Like the old Romans, moderns have added engineering to architecture, and it seems that they are also able to add the beauty of the Greeks to the skill of the Romans resulting in a new type of building which is wonderfully attractive, as well as efficiently constructed.

The demands of commercialism have been for fire-proof, well-lighted and well-ventilated buildings capable of housing a congested population. The skyscraper is the acme of concentration and is becoming monumentally artistic as well. Fundamentally it is a vertical structure. The horizontal lines of Classic architecture must of necessity be revamped to suit its requirements. The lines of the perpendicular Gothic are still noticeable in its development.

The problems of modern architecture are dealt with in good taste and with good sense, the contributions of the periods of the past are assimilated but not imitated. In the new set-back skyscrapers the problem of street architecture as a whole is considered. Deep, dark caverns are avoided and the mass effect against the sky is monumental.

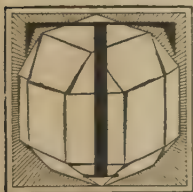
New conditions continually raise new problems; new discoveries and inventions and methods solve them. An amazing amount of originality and individuality is being shown and architecture now is especially free from tradition. Architects are "shopping about" where they please for their styles, but by the very force of its innate

requirements building remains the sanest of the arts. Architecture is moving surely on, adapting itself to modern methods, choosing the most artistic settings arising to the occasion of present day need, leaving an expression of its own time and being thoroughly a product of its own civilization.

SCULPTURE

1. Ancient Anteroom
 - A. Earliest Forms
 - B. Egyptian
 - C. Other Nations
2. Classic Corridor
 - A. Greek Periods
 - (a) Archaic
 - (b) Fifth Century
 - (c) Fourth Century
 - (d) Hellenistic
 - B. Roman
3. Medieval Wing
 - A. Gothic
4. Renaissance Wing
 - A. Italian
5. Modern Annex
 - A. French
 - B. Others

SCULPTURE



TO STUDY sculpture we will have examples of the various periods brought together under one roof. It will be easier to get an idea of the whole in that way and it will save us a great deal of casting about over various continents and centuries. Another reason for this particular plan is that sculpture is more easily transported than architecture and not so fragile as painting. It also has an added advantage of a form of reproduction that the others do not have. I refer to plaster casts.

It is a good thing to have sculpture in a colosseum all by itself. Sculpture is such an unstudied art, I mean, unstudied by the public. I almost said unnoticed. When sculpture is put in the corridors of picture galleries, these corridors are only used as passage ways from one gallery to another, or if statues do happen to have been placed in the room with the pictures the visitor gazes at them vacantly while he is recovering from the fatigue of actually studying the paintings.

I had the experience of sending a maid to my studio to clean up one day and she asked me if it would "hurt those images to be dusted." They looked so long neglected that she thought there must be some constitutional reason why they should not be touched. It may be

the fact that statues are apt to be dingy and dust covered is one of the reasons why museums of sculpture have not been so popular as picture galleries; another reason is they lack color; and form does not attract the eye as quickly as color nor entertain it as pleasingly after it is attracted.

Though we are accustomed to see antique statues white, they were originally colored but the rain and sun washed and bleached them. We seem to have decided that Mother Nature knew best, and for the most part have left them white. Once in a while an attempt is made at applying color in one way or another. Spain has produced colored statuary rather consistently; but it is not to Spain that we go to study sculpture; it is to Italy and France where creamy white marble is close at hand and where, if they want sculptures with more depth of color, they cast them in bronze and then wait for the patina of age to turn them green. I prefer to leave sculpture for the most part white and let it stand on its own merits of mass, form, size, texture, location, and the transitions of light and shade.

The colosseum for sculpture will of necessity be a colossal building. In plan it will be arranged thus: A long rectangle in shape. In the entrance or lobby ancient sculpture will be assembled; in the large central corridor Classic sculpture; in the left wing leading off from the Classic corridor Medieval sculpture, and on the right Renaissance sculpture. At the extreme end will be a Modern annex, that also will be rather small as is the Ancient anteroom, not because of the dearth of material but because of the fact that one hesitates to express opinions or make discriminations which everyone has the

opportunity of making for themselves. Indeed because of lack of perspective regarding contemporary work all of us may be wrong.

So this is our gallery of sculpture: the Ancient anteroom, the Modern annex, the Classic corridor, and the Medieval and Renaissance wings.

1. *Ancient Anteroom*

A. *Earliest Forms*

Starting in the anteroom, we will find the image of the bear which Norbert Casteret in 1922 had the thrill of discovering by diving and swimming through the water-filled caves of France. Here also is the original shadow likeness in permanent form. The story goes that the daughter of Butades, a potter of Corinth, had a sailor lover who was about to depart on a dangerous voyage. As he was bidding his sweetheart farewell, the shadow of his profile was cast upon the wall and she eagerly traced the fleeting likeness with a piece of charred wood. The girl's father, to humor her whim, filled in the outline with clay and baked it with his pots and pans; and so they had a portrait in relief.

B. *Egyptian*

The first real sculpture was done by the Egyptians just as was the first real architecture. The Egyptians' first thought of the necessity of statues was that they might serve as substitutes for the body if, by some mischance, it was destroyed. They believed, as we discovered in architecture, that the soul would have need of the body after death, so they were very serious in their representation of the natural appearance of human beings. This Egyp-

tian exhibit is made up of portrait statues of Pharaohs with a few ordinary citizens and women.

According to these representations all Egyptians must have put their weight solidly on the soles of their feet, placed one foot in front of the other, held their arms close to their sides, posed their hands with fingers extended and turned their faces at the profile view while the shoulders and eyes were full front. They stood absolutely erect and rigid, so that if a plumb line were dropped from the crown of the head it would divide the figure in half. This rule held whether the figure were seated or standing, and in case of a group the figures were parallel. This set effect is known as the law of frontality, which followed through all the periods of Egyptian sculpture.

While the first impression of Egyptian sculpture is that of monotonous uniformity, there is a definable difference between the periods. In the work of the Ancient Empire the figures were short, sturdy, and naturalistic. The Scribe is an example of this realism, as is also the Village Chief.

In the Middle Empire the figures were taller, more rigid and conventional. An aristocratic type was established like the Egyptian Lady and Ramofer of the noble and aggressive bearing.

The sculpture of the New Empire was founded upon these accepted ideals of the past; the work became academic and conventional; technical skill was developed at the expense of character and originality.

In the last period there was a return to the traditions and realism of the ancient period, with experience added from the intermediate periods. Masterpieces developed

like the Basalt Head, a portrait with strong and individual characteristics.

C. Other Nations

Quite in evidence in the art of other ancient nations are the gods and goddesses with the heads of the animals ascribed to them—The Winged and also Human Headed Bull in the palace of Nineveh; the Hittite Lion with its body covered with undecipherable inscriptions but decorative withal; the Wounded Lioness, an Assyrian wall decoration; and the Chaldean Architect with the Rule, a figure that is full of physical vigor and reality. We might have had the Egyptian Sphinx and the Lions of the Gate at Mycenae in the collection, but they are entirely too large for this anteroom which we have reserved for ancient sculpture and besides both examples have been adequately mentioned in the chapter on Architecture.

2. Classic Corridor

A. Greek Periods

In this main corridor of Classic sculpture, and throughout the building in fact, there are white plaster casts, marble statues creamy with age, green patina on bronze, where age warrants it, bright new bronzes and replicas, color used sparingly and only where it rightfully belongs, everything in the most favorable condition possible to be consistent with the material and the whole well placed and well lighted.

This Classic corridor is long and wide and high, for there are many remains from the period when sculpture was at its height. Here we must make room for the

Olympian Zeus which is sixty feet high and the Athena Parthenos which is thirty-six feet high, not to mention the Roman memorial columns and also some of the decorations on the triumphal arches. There must be room for these large pieces, and yet they should not overshadow the marbles of the Parthenon and the many single figures.

We will have the long line of Greek sculpture arranged chronologically from the Archaic to the Hellenistic. In the beginning we will find that there is much that is similar to that in the Ancient period. There is one noticeable difference however, and that is in the material. The marbles which came from the quarries of Paros and Pentelicus and Hymettus helped to make Greek sculpture what it was. Fortunately there was an abundance of this most suitable material. The ancients had experimented in various materials. They had used limestone and clay and bone and in some cases a composition. The Egyptians had gone from the extreme of the overhard basalt to the too soft alabastine but hardly had they gotten just what was best for this use. Greek marble proved a superb medium.

Another very fundamental difference between the Ancient and Classic periods that shows decidedly in sculpture was the attitude toward their gods. While the Greek gods were idealized human beings, the ancients gave to their gods the semblance and attributes of beasts and birds. They represented them with the head of a hawk or a bear or a wolf and their deified rulers were given the wings of an eagle and the body of a lion. The Greek gods assumed the most attractive of human guises.

(a) *Archaic*

There are four types of archaic Greek sculpture. The first type is a nude standing figure. This figure is called Apollo for want of a more authentic designation. He is erect and rigid with one foot advanced somewhat after the manner of the Egyptian Ramofer. The Greeks had immediately branched out from the set rules of the Egyptians but the law of frontality was so deep-rooted that it was adhered to for a while. Only gradually did they get away from that law.

The second type is the draped standing female figure seemingly cut from a flat block of marble and with most of the original shape of the marble still remaining. In this type the sculptor was over-influenced by the form of the marble. In another of this same type there is very little variation from the effect of a tree or pillar, the folds of the drapery are represented by straight grooves, as though a fine-toothed instrument had been drawn through it.

The third type is the draped seated figure, square and solid and rigid. The form is full and the drapery stiff and heavy, falling in straight conventional folds. A group of students were studying this figure, conjecturing as to what she might look like if she should stand up when one of them said, "Don't worry, she'll never rise."

The fourth type, of a somewhat later time, is the first of the Winged Victories called the Nike of Delos. This is interesting as a beginning, especially as you look down the long line of Winged Victories that come after it, culminating in Classic art with the Winged Victory of

Samothrace and then going on to Mercie's Gloria Victis and Rude's winged figures of the Marseillaise in Paris. This figure of Winged Victory shows a slight departure from the law of frontality though the upper part of the body still conforms and the result is only a twisted position of the torso. The real innovation of this type is in the suggestion of rapid motion. The knees are stiffly bent, one foot is lifted as though in flight, there are wings on shoulders and ankles and the figure is supported by the draperies. The expression of the face is animated with a smile, the first smile in art. It is simply a set little turning up of the corners of the mouth but an unmistakable smile nevertheless.

(b) *Fifth Century*

Historically the victory of the Athenians at Marathon (490 B.C.), which saved the Greeks from the Persians, was the dividing line between archaic sculpture and its Golden Age. But this rapid development from archaic art in one century to the highest achievement in the next could only have been accomplished by special adaptability such as the Greeks were gifted with. During the Persian wars, most of the archaic art was destroyed. At the same time Greece had gotten many ideas from the invaders, she was still conscious of her own ability and was thrilled with new ambition because of her victories, so it was just as well that her early efforts were destroyed.

One scarcely has the courage to destroy one's own work. Yet to have all of it around forever is really a great handicap. The only thing it is good for is to build upon, and the danger is that its constant presence will hold you back. I know that the brightest day in my career

was the one that seemed the darkest. It was when my studio burned and in it all of my art school work which I was treasuring carefully and referring to frequently. I am not sure but that it was my best work too, for it had been done under the pressure of youthful inspiration in the most favorable of studio surroundings and with the advice and help of good teachers. But I needed a fresh start, and I never would have had the courage to make it myself. And so I say that it was a fine thing that the Persians destroyed the Greeks' first work and left them with some new ideas, confidence in their own ability, and an opportunity to begin all over again.

The Greeks were an athletic people and thought much of the grace and beauty and power of the human body. Naturally their physical development showed in their sculpture. They were interested in representing human forms, whether men or gods, in the image of men. Sculpture was undoubtedly their natural art expression. Someone has put it this way, "Can a people who walk gracelessly respond to sculptural balance?" This question suggests the thought also that hardly can a nation that is not physically strong and vigorous and upright essay to create sculpture. As we look down this long line of figures in various attitudes, we conclude that all Greeks must have been graceful walkers, as in the Ancient anteroom, that all Egyptians stood flat-footed.

There was, of course, a transition stage between the archaic period and the height of the Golden Age; such progress could not have been made all at once even with every circumstance favorable. Myron was the sculptor of the transition. He absolutely freed Greek art from

the law of frontality and represented the human form in a natural position of action. In his masterpiece, the *Discobolus*, or *Discus Thrower*, an athlete is shown at a moment of tense muscular strain, just before he casts a disk. The body is thrown forward and the right arm is extended backward; the position of the figure has been described as the curve of energy, which starting with the disk follows the shoulders and the left arm back to the right foot. It is like a great spring about to uncoil. But while there is a display of force and energy in the figure the face remains placid. This quiet control of facial expression is typical of Greek culture but hardly in keeping with the nervous action of the body of an athlete.

Placed immediately after the *Discobolus* are three other athletes: the *Doryphorus*, the *Diadumenus* and the *Amazon*. These three are attributed to the sculptor *Polyclitus*; they are alike in a way but they each have definite and important individual characteristics.

The *Doryphorus* is represented in the position of walking. The head is rather square, the shoulders are straight, the body is powerful, the weight is on the right foot while the left is swung slightly back, and the entire pose takes an easy and graceful curve. This statue is called the canon of Greek art. It is so nearly a model of perfect human proportions that it became the rule by which all Greek statues were measured. *Vitruvius*, a Greek writer of the time, has recorded this version of it:

“Nature has so composed the human body that the face from chin to the top of the forehead and the roots of the hair should be a tenth part; also the palm of the

hand from the wrist to the middle finger; the head from the chin to the highest point, an eighth; from the top of the chest to the roots of the hair, a sixth."

The way art students put it now is that the hand entirely covers the face and its measurement is one-tenth of the entire body, and that an adult figure is eight heads high.

The Diadumenus is very like the figure that has been taken as the canon except that he is a younger man. The forms of the body are slighter and the hands are raised as if to hold a band of ribbon that was bound around his head.

The Amazon, a type of the female athletic figure, is like the other two in general position and proportion. One arm is raised as if to arrange her hair and the other is resting on a pedestal. The hair has quite a tendency toward the natural and the drapery falls in soft graceful folds.

Myron and Polyclitus established a type of mortal perfection and then came Phidias who brought the gods to earth. The colossal figures of the Olympian Zeus and the Athena of the Parthenon are attributed to him. The Zeus is praised by writers of the time as being sublime and awe-inspiring and the Athena as beautiful and benign. The two other statues of Athena that were on the Acropolis are also supposed to have been done by Phidias; they are the Lemnian Athena and also the bronze statue of Athena the Guardian, which was placed on the highest point of the Acropolis.

While the statues of the fifth century that we have been seeing are interesting and attractive the admission must be made that they cannot be absolutely verified

either as to their authenticity of authorship or their appearance. In most cases when referring to the name of the sculptor I have said "attributed to" and the fact is that not until we come to the Hermes of Praxiteles, in the fourth century, can we be sure of an absolutely genuine piece of work. Even in that case we have to make allowance for considerable restoration. We have a reasonable assurance of the authenticity of the first few statues that we have exhibited, but they are, as you have seen, quite fragmentary, and, being archaic, we are satisfied to have them so. I felt that this explanation was due you since we have been contenting ourselves with so many reconstructions made only from coins and statuettes and even from hearsay.

These groups of free-standing figures that we have been reviewing are called substantives as over against sculptures that are applied as decoration. It is from the Parthenon that we get the best examples of applied sculpture. Phidias was the director of the decorations of the Parthenon, he planned the whole and probably actually did some of the work himself, at least he had the power of inspiring his pupils and assistants to produce work which can hardly be distinguished from his own.

Cresilas, Alcamenes and Agoracritus were pupils and co-workers of Phidias. The bust of Pericles in his helmet is by Cresilas, Aphrodite of the Gardens by Alcamenes and the figure of Nemesis, or Justice, by Agoracritus. This figure is well worth being pointed out in our museum of sculpture. It was made from a block of marble that the Persians had brought with them when they came into Greece and from which they were plan-

ning to make a statue to commemorate their victory. That was farsightedness, wasn't it?

These three last named men and Phidias worked together on the Parthenon. As is explained in the chapter on architecture the Parthenon was of the Doric order. The places for sculptural decoration of the building were the metopes of the entablature, the pediments, and the frieze at the top of the *cella* wall. The sculptures were made of Pentelic marble, the same as the building, and the blocks of marble were carved before they were put in place.

The subjects represented on the metopes were: the Combat of the Gods and Giants, the War between the Athenians and Amazons, the Trojan Wars, the Centaurs and the Lapiths. These last are the best preserved of the metopes so that we have a chance to judge of their workmanship; they are the ones that have been in the British Museum. The arrangement fits well into the square space of the metope, it is a little stiff but full of life and vigor. The representation of both human and animal bodies in action is a most worthy subject for sculpture.

Referring again to the doubtful authenticity of much of the free standing sculpture one might almost fear that these statements I have been making about the splendor of Greek sculpture are misleading; and that with the glamour of age and the additions of the centuries we might have overestimated their original good qualities but for this one unsurmountable fact. The marbles of the Parthenon, which we know are absolutely authentic, excel all of the others and are in the end the "sculptor's sculpture." For this evidence we are truly

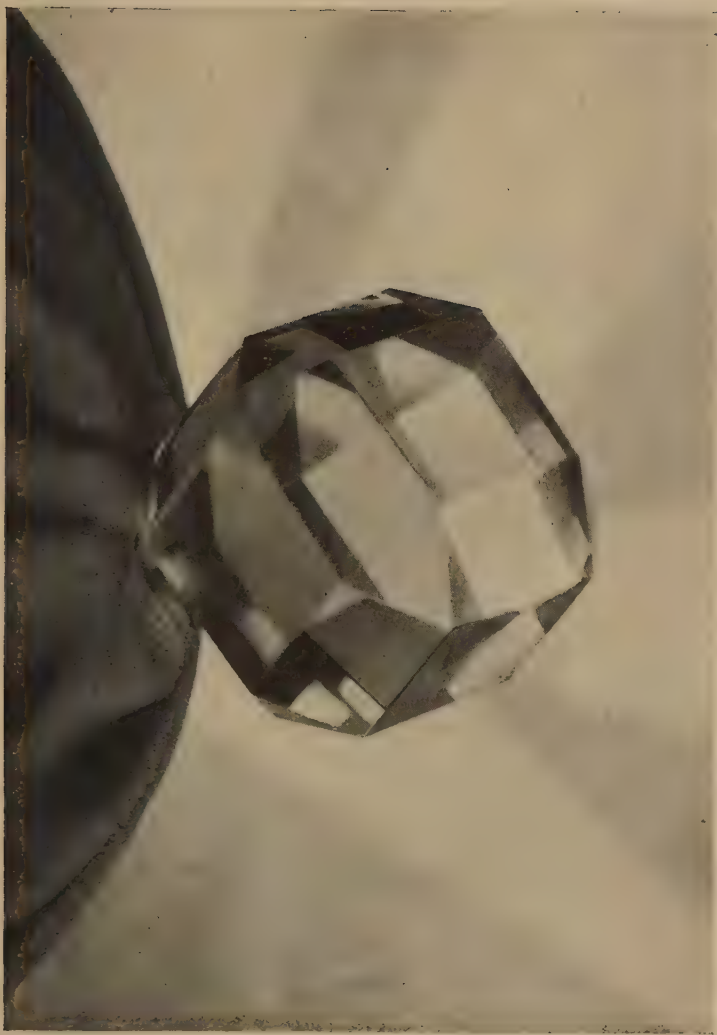
grateful, and we have none other to thank than Lord Elgin.

In the chapter on Architecture I complained about the depredations committed by Lord Elgin in the name of the British Museum at the Parthenon because of the destitute state in which he had left that magnificent building. I am ready now to condone this fault and to admit that there is another side to the story. Those marbles which were rescued and taken to England are in a much better state of preservation than those which were left on the Acropolis and eventually dispersed to other museums. Many of those were irreparably damaged and others were entirely lost.

The frieze around the top of the *cella* wall of the Parthenon represents a Panathenaic Procession. Armed men and horses and chariots, youths on horseback, maidens with garlands and wreaths and flowing draperies, all bearing gifts to the gods. This procession is represented as taking place in the presence of national heroes and divinities.

The subjects of the sculptures of the pediments are the Dispute between Athena and Poseidon for the possession of the city of Athens, and the Birth of Athena. The record of the birth of Athena is that she sprung full-grown from the forehead of Zeus and that all the gods of Olympia were there to receive her.

The leading figures of these groups have long since been destroyed and the effect of the whole can only be supplied by imagination and a few fragments. The most important of the fragments are the three colossal draped figures that are called the Fates. It is to them that sculptors go for inspiration and technique. The arrangement



is monumental and certainly there are no unnecessary details. I think this group would satisfy the comments of Michelangelo and Rodin that a good piece of sculpture should be able to be rolled down hill and nothing be broken off that would make any difference as to its real value.

This monumental group is intact except for arms and heads, but the unity of the whole is so complete that the matter of a few arms or heads more or less is quite inconsequential. It is the arrangement of the mass, the rendering of the form, and the texture and the grace and flow of the draperies that make it the greatest statuary group in the world. This group is accredited to Phidias for who else but he could make drapery, done in stone, to flow like running water?

(c) *Fourth Century*

In the statues of the fourth century we see many changes. The development of the sculpture of the fifth century followed the Persian Wars and the sculpture of the fourth century was influenced by the Peloponnesian War. Athletes and gods had been developed to physical perfection but there was little outward show of emotion. Now the Greeks, humbled by adversity and civil strife instead of triumphant with victory, began to show some introspective qualities as well as responsiveness in their work.

The Hermes of Praxiteles is a typical work of this century and it is the one certainly identified Greek statue, the only real antique. The others, as we called to your attention in the last period, were copied by the

Romans and were reconstructed from fragments, coins, or statuettes found in the tombs.

In the statue of Hermes, the messenger of the gods, the pose is the personification of ease and grace and there is an expression of introspection as he gazes toward, but does not see, the infant Dionysius which he holds on his arm. The figure of the god is magnificent but the figure of the child is poorly done. The tree trunk serves as a support to the figure and over it is thrown a heavy piece of material with folds represented naturally without sharp lines or grooves. The stump indicates that the statue was originally done in marble instead of bronze. Bronze statues were light and strong and did not need an extra support.

Next are two heads by Scopas which are fragments from the temple at Tegea. They have deep set eyes, strong projecting brows, oval faces and hair freely modeled. The expression is intensely emotional. The group of Niobe and her children is also accredited to Scopas and is the first work of art to express mental anguish. The mother sees her children killed before her eyes, and her expression is reproachful, appealing and yet restrained.

The Apoxyomenus, or athlete scraping himself, is by Lysippus. He was personal sculptor to Alexander the Great, and this period was the beginning of portrait statues.

Lysippus worked according to the canon of Polyclitus but he made the bodies slimmer and the heads smaller, therefore the figures appear taller. Here is the beginning of the tendency toward exaggeration, because after Greek sculptors had succeeded in making a perfect image of a

man, they began getting their statues too perfect. Lysippus made still another beginning; he worked in bronze instead of marble and invented the process of casting by the "cire perdu" or lost wax method.

(d) *Hellenistic*

In the Hellenistic period again it is war that influences the type of sculpture. The conquests of Alexander the Great had removed Greek culture from Athens to other cities and this period is known by its groups or schools of sculpture. This period extended from 300 B. C. to 1 A. D.

Agesander, Athenodorus, and Polydorus were known as the three Rhodian sculptors. They worked together on the Laocoön, a masterful representation of mental anguish. Laocoön was a priest of Neptune, who, according to Virgil, objected to allowing the wooden horse to be brought into Troy. For this sacrilege against the designs of Neptune who was aiding the Greeks he, together with his two sons, was crushed to death by serpents coming out of the sea. The subject is so distressing that this statue group excites sympathy rather than admiration.

Two of the most universally popular statues in existence are placed in the Hellenistic period. They are the Victory of Samothrace and the Venus de Milo, both the works of unknown sculptors, and in this period it is difficult to distinguish between genuine examples and copies of the work of an earlier date. In many instances they seem to be a composite of the work of all the periods.

The Victory of Samothrace is a military memorial left as an offering on the island of Samothrace after a

Grecian victory over the Egyptians. The whole statue expresses motion. The drapery is not simply an accessory but has a value of its own and it swirls and sways and flows with the grace of the very wind that is driving it. According to a picture on the coins of that period the goddess held a trumpet to her lips, but with the head and arms and trumpet missing, she is still the embodiment of triumphant victory. The Victory of Samothrace is called "the best curved line composition that art has known."

The Venus de Milo was discovered on the island of Milos in 1840. This statue has been claimed for Alcamenes and Praxiteles and Phidias. Even the period to which the Venus de Milo should be ascribed is a question. But whoever the artist, whatever the period, she combines the excellent qualities of all.

Since this is one of the few Greek statues of which the head is not missing it furnishes an opportunity to study idealized features according to Greek interpretation. The head is shapely and well poised and the face has a self-contained yet gracious expression. The eyes are large and expressive, straight Grecian profile, full lips, soft hair parted in the middle and simply arranged to conform to the shape of the head. She is strong, serene, self-reliant and love inspiring, neither nervous, nor dreamy, nor agitated; she represents the eternal feminine. While the head is present the arms are missing, and there is always the question—did she hold an apple or a mirror or a shield or a child or just her drapery?

Two other statues of this period, though of different type from the Victory and Venus are Apollo Belvedere and Diana of Versailles. In these the height of elegance was reached at the expense of vigor, though there is

always the chance that weakness may be due to the fact that they were poor copies.

And here is the first child in art. In the latter part of the Hellenistic times, the child began to come into his own. The Boy with the Goose by Boethus was the first real child in art. (The infant Dionysius with Hermes is but an undersized adult as is also Dionysius in the arms of Silenus. The infant Plutus with Irene is a little more natural.) This statue is the representation of a boy struggling with a goose, and there is a question as to which one is the master. This subject is seen over and over again as fountain or garden statuary.

B. *Roman*

As for the Romans, they were hardly as original in sculpture as they were in architecture. In the case of sculpture they borrowed from the Greeks, confiscated their work or used their Greek artist slaves to copy work for them or to create more. Roman wealth and self-assertion naturally produced portrait statues and also triumphal arches and monuments to the memory of their victories, as the arch of Titus and Trajan's column. The Unknown Roman is a clear cut, strong portrait likeness. The portrait bust of Vespasian represents a rugged man of affairs and of Caracalla a brutal and determined character. The full length statue of Augustus is impersonal in its rendering and in that shows Greek influence.

3. *Medieval Wing*

A. *Gothic*

The Medieval wing may prove to be a wide open

space so far as sculpture is concerned. But it had to be made the same size as the Renaissance wing to balance the building. In early Medieval times, during what were called the Dark Ages, the sculpture of the Classic period was almost completely destroyed, as we discovered by having to content ourselves with so many replicas, fragments and restorations in the Classic corridor.

In the early Christian era monumental sculpture practically ceased to exist. No sculpture in the round was produced. To the Christians the statues of pagan gods were the same as heathen idols. The second commandment "Thou shalt not make unto thee any graven image" explains why the art of the Christians at Rome, the western center of Christianity, kept away from images and why in Byzantium, the eastern center, it became entirely conventional. Throughout the period of Early Christian, Byzantine and Romanesque art, sculpture was given no chance at all and when it did come into its own, it was decorative rather than free standing.

The only way to get sculpture into the Medieval period is to bring in the Gothic cathedrals which had carved decorations but no statuary that could be mistaken for idols. Sainte Chapelle in Paris, finished in 1248, was the first completed Gothic cathedral. Chartres, Amiens, Rheims, Rouen are all richly decorated in sculpture.

Gothic sculpture, especially in France, introduced reliefs in all parts of the vast buildings; on the façades, ceilings, pillars, baptismal fonts, and choir stalls. The churches were veritable carved encyclopedias. They con-

tained sculptured scenes, legends and allegories, representations from the animal and vegetable kingdoms, the seasons, the arts, the sciences, and the crafts. These cathedrals satisfied both the religious and artistic cravings of the people and served as places of worship, schools and art galleries.

The Four Mirrors, carved by Vincent of Beauvais, is an expression of the passion for encyclopedic knowledge. These were the Mirror of Nature, the Mirror of Science, the Mirror of Morals, and the Mirror of History. Instead of putting all of this information in a book as is customary now, it was carved on the ceilings, pillars, doors and walls of the cathedral.

There was just one exception in the way of individual statues during this period; instead of decorative carving memorial statues were carved on tombs. These male and female recumbent figures were called *gizants* and *gizantes*.

Usually in this sort of wholesale production of decorative art, the name of the artist is lost in the mass, but there is one family of artists whose names are still known. This family lived at Pisa and members were called the *Pisanos*. Niccola Pisano was, according to the custom of the times, architect and sculptor both. He is called the greatest artist of the thirteenth century. He began the revival of Classic art but he did not slavishly imitate the antique for the very good reason that the statues of the Greeks and Romans had not yet been re-discovered. Some statues had been hidden away by their owners and some had been cast aside and incorporated in other buildings later. But the interest in them had not yet been revived. Niccola Pisano, the father of

Italian sculpture, went directly to nature for his inspiration. He did the carved pulpit for the Baptistry of Pisa. It is hexagonal in shape and supported by six pillars, every alternate one resting on the back of a lion.

Giovanni, the son of Niccola, did the pulpit for the church at Pistoia, as well as the huge altar piece and the reredos at the Cathedral of Arezzo and the arcade of the Cathedral of Siena.

Andrea did the pulpit of the Baptistry of Pisa and the bronze doors of the Baptistry of Florence. There were three sets of doors done for the Baptistry of Florence. The first were by Andrea Pisano for the eastern doorway. The other two were done by Ghiberti. In Andrea's doors there is a repeated geometric pattern. They are good in design; strong and substantial and reserved, as you would expect doors to be.

The Pisano family can almost be included within the Renaissance for it was to them that the later artists went for inspiration. The fact is that they began the Renaissance about 200 years early.

4. *Renaissance Wing*

A. *Italian*

The sculpture that we have just seen in the Medieval wing was in a way the beginning of the Renaissance. The resurrection of sculpture took place in Italy, on Classic soil. It had come from Greece to Rome and after being buried it was re-discovered and revived in Italy again. During the Dark Ages it was hidden under the débris of barbaric destruction and when it was upturned it was ground into building material or used in new buildings just as it was. Finally, it began to be

noticed and interest taken in its recovery. Then rapid progress was made, not by slavishly copying the antique but by being lead through it to nature.

Thus, on Italian soil, through the inspiration of Classic models the Renaissance had made its earliest beginnings with the Pisano family. Following them it was carried on by Donatello, Ghiberti, Quercia and the della Robbias. These together developed a knowledge of the human form, its anatomy, and means of putting motion and expression into stone. Their progress was indeed surprising when we realize that they had so recently been governed by Gothic tradition. These artists, working in the spirit of the antique and studying nature most diligently, were preparing the way for Michelangelo, who stood, a lone figure, at the apex of the High Renaissance. But that is going too fast and getting ahead of the procession; we should take them one by one.

We saw Andrea Pisano's doors for the Baptistry of Florence in the Medieval section, and here in the Renaissance we have two other sets of doors for the same place.

In the competition for the last set of doors several artists of the time were entered; Donatello, Brunellesco, the architect, and Quercia; but the commission was awarded a second time to Ghiberti. He worked twenty-five years on these doors. Andrea Pisano had worked twenty-two years on the first ones. These last doors were called the Gates of Paradise because Michelangelo said when he first saw them, that they were worthy of the name.

Of the Gates of Paradise, we have the criticism that

they were more picturesque than sculptural. They represent ten scenes from the Old Testament, and they are molded in high relief and in full perspective, the nearer objects being larger and striking the eye first. They have borders of finely wrought fruit and foliage. Ghiberti says for himself, "I tried to represent nature to the utmost." The first doors, those of Andrea Pisano, stayed strictly within the bounds of sculptural propriety and were entirely suitable as doors. Ghiberti went far beyond the canon of sculpture in his last set of doors but, since they were made by a master and made so successfully, we lose sight of the fact that they are doors and judge them only as masterful examples of sculptural relief.

Donatello is the sculptor who is recognized as the leader of the Renaissance. It was he who, with Brunellesco, the architect, went to Rome to study ancient fragments and coins and statuettes. Donatello did a number of Old Testament characters; David, Joshua, Abraham, Isaac, The Prophet, the Four Evangelists, and St. George. The St. George is the best. It represents that saint as a youthful knight in full armor. It is of such sculpture as this that Vasari said, "Life seems to move within that stone." Donatello also did Zuccone, the Bald Pate, and Gattamelata, the Honeyed Cat. From the names of these two last we judge that Donatello was blessed with a sense of humor as well as a direct attitude of approach and plain common sense.

The Gattamelata, an equestrian statue, has scarcely been excelled unless it be by Verrocchio's Colleoni. These are the two greatest equestrian statues of the Renaissance. Donatello's was the first since Rome's

Marcus Aurelius. Verrocchio's however, is the better. They are both bronze statues. The Gattamelata is at Padua and the Colleoni at Venice. In the former the horse and rider seem as one unit. The curves of the composition are continuous from rider to horse and from horse to rider. The details in the saddle and the trappings do not interfere with the strength and unity of the large forms. Both physical and intellectual power is shown. The sculptor has emphasized the significant form and character.

In the Colleoni by Verrocchio, these same qualities hold true, but in even more marked degree. There is energy and power and intellectuality, compact outline with continuous curves, but there is an added force and brilliancy in both the man and the horse. One advantage that Verrocchio had may have been in the character of the subject. Colleoni was not deserving of the nickname of the other, "honeyed cat." He was a great soldier and shows in the peculiar grace with which he sits the saddle that he was accustomed alike to camp hardships and court luxuries. Through either, he kept his bearing of power and energy and grace.

Verrocchio was a pupil and follower of Donatello, and a serious student of the antique. He is known principally in the reflected light of his famous pupil, Leonardo da Vinci. Da Vinci also did an equestrian statue, Francesco Sforzo, at Milan. This was to have been a bronze statue but it was never cast and the clay model was finally destroyed by the Gascon archers during the war with France in 1499.

Beside the Pisano family which influenced this period, there was another family, the della Robbia. This family

consisted of Lucca della Robbia, his nephew, Andrea and the five sons of Andrea. It is difficult to keep the work of so many individuals of the same name separate; therefore, we refer to them, usually, as the della Robbias. Carving was too tedious for Lucca della Robbia, the founder of the family, so he invented a quicker method and a cheaper one, too. He modeled his figures in pliable terra cotta and then covered them with a hard glaze which gave them very much the effect of marble. These were usually white figures on a blue background but sometimes color was added. Of course this ware did not have the richness of marble and it always looked better in the original setting than as an isolated museum piece. Because of its reasonable price, every church could have some of this ware and it was so freely used that the production of these terra cotta reliefs became a regular industry. But Lucca and Andrea and his five sons were the only ones taken into the industry and the secret of the production perished with them.

The Cantoria, or singing choir, by Lucca della Robbia represents a charming group of children. Donatello also did a Cantoria but his children were arranged in a frieze instead of a panel as are the della Robbias. Other children done in della Robbia ware are the Bambinos, medallions of infants wrapped in swaddling clothes, which decorated the loggia of the Children's Hospital in Florence.

Jacoba della Quercia was another of the sculptors of this period. He was an erratic genius and worked unevenly, but it is said that Michelangelo was much impressed by his work and studied it.

In the direct line of Donatello and Quercia came Michelangelo. This gives us an opportunity to have the

finest masterpieces of sculpture in the Renaissance wing. In this instance it is permissible to use the word masterpiece in the plural. For who can say which is the masterpiece of Michelangelo; the Moses or the David or the figures of the Medici tombs; the Pieta or the Slaves or Victory? Each and all are worthy of the title!

His first work was the Faun's Head, done when he was a mere child, and the next, Cupid, which he buried and then passed off as an antique. It seems that the same problem was before museums and art dealers then as now. He sought admiration for his work by trying to add about 1500 years to its age. Michelangelo skillfully cut his David from a single shaft of marble that had been rejected by other sculptors because of its narrow proportions. This accounts for the slender youth with his arms close to his side. The seated figure of Moses again shows Michelangelo's genius. He followed his translation of the Bible and gave his statue horns which did not make it look ridiculous, but added instead, an appearance of power and majesty. In the tombs of the Medici in Florence, one can hardly tell what predominates, the architecture or the sculpture, for Michelangelo excelled in both, but he preferred to be known as Sculptor; he signed his work, even his paintings, Michelangelo, Sculptor. In them are the magnificent figures of Giuliano and Lorenzo de Medici, and beneath them the giants, Day and Night, Dawn and Twilight.

When the highest point is reached, then there is a fall, or at least a weakening and decline. So the other Italian sculptors of the Renaissance need only a word of mention. There are two bronze statues that are attractive and make good companion pieces. One is the Perseus by

Benvenuto Cellini and the other is Mercury by Giovanni da Bologna. Cellini had a very high opinion of himself as sculptor, but the fact is, he was only a clever craftsman and is much better known by his memoirs than his art. His Perseus with the Head of Medusa is the one he describes so fully in his autobiography. Bologna's Mercury is a charming little figure, elegant and trim, balanced on a breath from a head representing the wind.

5. *Modern Annex*

A. French

Through these halls filled exclusively with sculpture I have tried to give you a sweeping view of sculptural history. Now we are in the Modern Annex which is small and in which we can only give you samples of some of the work of modern times. How are we going to judge what is a good sample?

Sculpture seems to have flourished best in the south of Europe, in Greece in Classic times, Italy in the Renaissance, and France in Modern times. The greatest sculptor of Italy was Michelangelo of the Renaissance period and the greatest sculptor of France was Rodin of the Modern time. They were alike in being poetical, profound, and rebellious against their times. Their art was their life. They lived for nothing else. Rodin's rugged, virile style is shown in *The Man with the Broken Nose*, *The Thinker*, *St. John the Baptist*, *The Burgesses of Calais* and *The Age of Bronze*.

Another notable French sculptor was Barye, the Michelangelo of wild beasts. Next to human beings animals are the most suitable subjects for sculpture and

Barye was unequaled as a sculptor of animals by any other artist in the same branch of art.

One particularly impressive piece of French sculpture is *La Marseillaise*, sometimes called *The Departure*, in which Rude, the sculptor, has represented in stone the enthusiastic patriotism of the French. Then there is *Joan of Arc*, a simple monumental figure by Chapu, *The First Burial* by Barrias, *Gloria Victis* by Mercie and Houdon's *Voltaire*.

B. Others

In Italy, in modern times, Canova thought himself a rival of the Greeks. His work was cold and serene, distinguished rather than distinctive. He did succeed in securing a certain grace of silhouette but further than that, his works were poor imitations of Greek perfection. Some of his subjects were, *The Three Graces*, *Psyche*, *Hebe*, *Endymion* and *Venus*—but we do not need modern repetitions of these mythological subjects.

In English sculpture, there is the equestrian monument to the Duke of Wellington by Alfred Stevens. Flaxman did *Michael* and *Satan* and is also known for his designs for Wedgwood pottery. There also are notable equestrian statues of *Frederick the Great* by Rauch and of *Peter the Great* by Falconet; and the spiritually significant statue by Ivan Mestrovic called *My Mother*.

Meunier, a Belgian, is the modern sculptor of industry. In *The Miners*, he translated the idea of Millet's *Man with the Hoe* into sculpture as Markham did into poetry. Foremost of the American sculptors is Augustus Saint-Gaudens known for his *Farragut Monument*, *Deacon*

Chaplin, Adams Memorial and Lincoln in Lincoln Park, Chicago.

It is all very well to review the early part of the modern period for it gives an opportunity to mention some of the best known sculptors whose work has been finished and whose record has been made, but when it comes to people with whom you have a handshaking acquaintance, one hardly dares to put an estimate on their work in a book. If it were done it would probably not be done fairly, for it is difficult to form a correct opinion of contemporary work.

Generalizing a bit—one can find almost what one looks for in contemporary sculpture. Much of it is abstract, dealing with such subjects as reverie, fantasy, the unknown, friendship and despair. These abstract ideas are represented by a curve and an angle, or maybe a torso without head or arms but nevertheless living vivid forms.

Then again it is concrete, with careful attention given to finish and detail and technique. It may be out-of-door sculpture for fountain or garden, babies and children, young boys and young girls in adorably active attitudes, an equestrian statue, or a war memorial with many figures. Sometimes the craftsmanship is overdone and sometimes it is neglected, sometimes it is stylized and sometimes fumbled, sometimes it is expressed with fluid lines and sometimes with outrageous force.

Some sculpture is so compact that, true to the theory advanced by Michelangelo and Rodin, it would not be injured by rolling down hill and some of it has many projections which would break off at the slightest touch. Many different materials are used—marble, bronze, wood, iron, ebony, and enamels, and there are experi-

ments with colors and combinations of materials. While the claim may be made that sculpture is the most exclusive and impressive of the arts, the admission is inevitable that it is the most undeveloped of the arts. Being the greatest luxury it makes the most uncertain progress.

PAINTING

1. Introduction
2. Italian Renaissance
 - A. Primitives
 - B. Schools
 - C. High Renaissance
3. Renaissance in Other Countries
 - A. Flanders
 - B. Holland
 - C. Germany
 - D. Spain
4. Modern
 - A. French
 - B. English
 - C. American
5. Finale

PAINTING

1. Introduction



PAINTING is the most fascinating of the divisions of art treated historically in this book, for it has a wide range of subjects, a diversity of style and a fluid expression of form and color.

Oil paint is the favorite medium of the studios. It offers the best opportunity for study as it can be used in almost any way without overworking the medium. One coat will cover another, so that different treatments can be experimented with or mistakes corrected.

Paint may be applied in dabs, or patches, or strokes, or smoothed down to an even surface with whatever implement the artist cares to use: brush, palette knife, fingers, or forearm. Chase said that Robert Vonnah stood on his toes and squealed with delight when he saw the French artist, Bonnat, paint with his forearm; but on the other hand, Chase was distressed at the indignities heaped upon his favorite medium when he saw Abbott Thayer toning down a high light with the ashes of a cigar stub.

In this chapter we will consider painting to mean easel pictures done in oil, with the exception of some frescoes in the Italian Renaissance and perhaps a few water colors and pastels by modern artists. We are going to begin the

study of painting with the Renaissance, as there is scarcely any remaining record of paintings before that time.

In the Ancient period, painting was used in combination with other arts, to color architecture and sculpture and to fill in outline drawing. The painting of the Classic period, as described by the literature of the time, must have been quite representative and imitative but these paintings, being more fragile than the other products of Classic art, have long since disappeared and we can only judge of their worth from references left by ancient writers. In Medieval times painters were collaborators as they had been in ancient times. Instead of the art of painting, as we are applying the term in this chapter, there were the auxiliary arts of stained-glass windows, mosaics and illuminated manuscripts.

It was in Greece that painting first became an individual art. From the decorations on Greek vases it appears that painter, sculptor, and architect, each had separate recognition. There is every reason to believe that the term artist meant painter to the Greeks just as it does to us now. It is when we refer to architects or sculptors that we designate them as such, but "artist" and "painter" are thoroughly interchangeable terms.

Painting of the kind we are including in this chapter, began at the very last of the thirteenth century with the mythical character of Cimabue. Then came his pupil Giotto, and following Giotto was a long line of primitives or experimenters. We are using primitives in this case in the sense of originators. These men were included in the various groups of painters or schools which were named for the towns in which they lived.

After the primitives had worked out their various ex-

periments and the schools had developed certain characteristics the way was prepared, and the time was ripe for the painters of the High Renaissance. Standing on the shoulders of these precursors were the four giants of art: Leonardo da Vinci, Michelangelo, Raphael, and Titian.

This was the progress of painting in Italy during the Renaissance, but something worth while was also going on elsewhere. In Flanders there were the Van Eycks who discovered the process of oil painting; in Belgium there was Rubens; in Holland, Rembrandt; in Germany, Dürer; and in Spain, Velasquez.

Then we go into the Modern period and find painting developing rapidly. Painters in France at first followed the Italian tradition and then formed schools of their own. In England there were the portrait painters and the Pre-Raphaelites. In America painting developed from the Colonial period to the modernistic movements. So we have a long line of painters from the Primitives to the Post-Impressionists. We will go back to the beginning now and consider them as individuals, one by one.

2. *Italian Renaissance*

A. *Primitives*

At the beginning of the history of painting, personalities are a little vague. Cimabue is given credit for being the first painter and for having discovered Giotto, and taught him the art of painting. Dante puts it this way:

*"Cimabue thought to hold the field of painting.
Now Giotto has the cry
So the fame of him was obscured."*

As is frequently the case, it seems that the pupil overshadowed the teacher.

We know little definitely about Cimabue except that the Rucellai Madonna or The Madonna Enthroned (1285), the oldest painting, is accredited to him. Tradition says that this picture was carried in triumphal procession from the studio of Cimabue to Santa Maria Novello and that in memory of the event the street it traversed was called "*Borgo Allegro*," the "Way of Joy."

Giotto, the pupil of Cimabue and the first painter of naturalistic pictures, had individuality enough to get away from the formalism of mosaics, stained glass, and illuminated manuscripts and to express vitality and realism by means of varied pigments on a flat surface. He introduced light and motion and anecdote into his painting. His immediate urge was that he was called upon to depict the story of St. Francis and in order to do this successfully he must know birds and animals and nature for St. Francis taught the gospel of humility and beauty and love of all creatures. Giotto was a prolific painter and a great amount of his work is to be seen in the church of St. Francis at Assisi, the Arena at Padua, and the Santa Croce at Florence.

Following as strong a nature as Giotto's we should expect, of course, some Giottoesques and there are some, but being only imitators they did not amount to much. It takes something more than imitation of a leader to develop another leader. Orcagna, however, was a worthy follower. His name, meaning archangel, showed the esteem in which he was held by his contemporaries. He did such subjects as the Triumph of Death, Last Judgment, and Paradise. Another of the followers of Giotto

was Taddeo Gaddi; he was especially well tutored by Giotto, but, in spite of his thorough training in technique, he fell far short of his master's dramatic power. His son, Agnola Gaddi, blindly followed the teachings of Giotto that were handed on to him by his father and his work only strengthened the family's reputation for slackening the progress of art.

But there were other real leaders after Giotto. Paolo Uccello added to the story telling quality developed by Giotto the use of perspective. Paolo's wife said that he would stay up all night working on some foolish problem and then go about the streets in the day time saying, "Oh, my perspective, my beautiful perspective." He worked out those theories of his until they were quite usable to artists who came after him. The Battle of St. Egidio is a representative example of his work.

Masaccio, known to his contemporaries as Slovenly Tom, was another real leader. His work was such an improvement over Giotto's that it seemed almost a reaction against it; but he had the advantage of living a century later. He was able to represent, besides form and color, perspective and chiaroscuro which gave a natural appearance to his figures and landscape backgrounds. There are six frescoes by him in the Brancacci Chapel of Florence. The Expulsion from Eden, which represents the "passionate wail of Eve and the silent despair of Adam," has scarcely been excelled in strength of conception. In St. Peter Baptizing the Pagans, the "shivering youth" is a famously realistic and well-constructed figure.

It is always a temptation to discuss the two painter monks together as there is such an opportunity for con-

trasts. They were Fra Angelico and Fra Filippo Lippi, a Dominican and a Carmelite. They decorated the monasteries and churches of their rival orders.

Fra Angelico was gentle and spiritual. He felt himself divinely guided and never altered a stroke that he had once made. He was called the "Angelic Brother" because of his disposition and has been immortalized by his paintings of religious subjects and by his angels on gold backgrounds. Filippo Lippi, the "Happy Friar," was wayward and clever and had most unusual naturalistic ability. He was the greatest colorist of his time, had a keen eye for nature, and was interested in everything that was going on around him. We can almost believe that the Carmelites put up with the worldliness of Filippo Lippi because the Dominicans had Fra Angelico. They needed someone to beautify their monasteries also.

Fra Angelico's works were the expressions of a devout soul looking beyond while Fra Filippo Lippi's represented real enthusiasm and joy in the present. His model was the beautiful Lucrezia with whom he eloped from the convent at Prato. Fra Angelico's models were the angels. These monks represent the two great classes of painters into which the Renaissance became divided, idealists and naturalists; the spiritual and the worldly, art for life's sake and art for art's sake. What one gained in technique, he lost in spirituality and vice versa.

Antonio del Pollaiuolo was a realist and is said to have been the first to study the dead body for artistic purposes. His study of the power and action of the human figure was a great contribution to the science of painting and was the foundation work of the next century. Michelangelo went to him for inspiration.

Ghirlandajo, the garland maker, was known for his portraits and his excellent technique which may have been the result of his early training as a goldsmith. He was a prolific painter and artisan and he pleased the general public by his bright colors, pretty faces and strong highlights. He was the teacher of Michelangelo, and shines principally in the light of this great pupil.

Mantegna was a rugged artist who was interested in antiques. He was also a realist, studying from life and trying to represent things just as they appeared. The most remarkable of his works are the Triumphs of Julius Caesar. This series shows the ability of the realist and his knowledge of antiquity. The work of his that is different is the Dead Christ. It is painted from an extremely foreshortened angle and is so true in its realism that it leaves the imagination no chance for reverence or human sympathy, not even awe—only horror.

The Vivarini and Bellini families were the early painters of Venice. Mantegna married the daughter of Jacobo Bellini and thus joined himself to a family of painters. Giovanni Bellini was the most important painter in Venice in the fifteenth century. His early work was somewhat stiff and stilted and had a little of the hardness of Montagna, his brother-in-law, by whom he was somewhat influenced. He was a painter of Madonnas, which look like they might be portraits—they are so thoroughly sincere. Giovanni Bellini was the first man to use the glowing color that distinguished the work of the Venetians. He was the master of Titian.

After the Bellini and Mantegna had blazed the way, art became easier to Giorgione, Tintoretto, Paolo Veronese and Titian. They painted full rich figures with the

swing and daring of controlled action and power and a brilliancy of color.

Going back again to the Florentines we find Botticelli who made bold to do mythological and allegorical as well as religious subjects. He represented his ideas through nude figures. If it had not been for the bonfire instigated by Savonarola in the public square of Florence we would have more canvases by which to judge Botticelli's work. He is called "the greatest artist Europeans have ever known" and that is putting it pretty strongly since he came before what are now considered to be the really great artists of the world. The Allegory of Spring is bright and pleasant and full of imagery. The elongated lines of the figures are impossible but beautiful. The Madonna of the Magnificat is tondo in shape. It surpasses all of Botticelli's other madonnas in beauty of design and depth of feeling. The Birth of Venus and Pallas and The Centaur are allegorical subjects having a charmed atmosphere of imagery and decoration and are permeated with a hidden meaning. In Calumny, Savonarola is supposed to be the victim represented.

Filippino Lippi was a pupil of Botticelli. He was the son of Filippo Lippi and was taught also by his father, whose ability he had inherited. This is an exceptional case in which father and son are equally successful in the same line. Because of things coming so easily to Filippino Lippi his paintings did not express the depth of emotion that the subjects warranted. He was carried away by the fashion of the time and crowded his compositions with irrelevant incidents and persons, flattering the distinguished people of his day by making their portraits as accessories to his sacred subjects.

We are getting to a time now when the painters had the advantage of having their problems of technique solved for them. Their work was more correct than the work of those who had discovered these processes for themselves but it was not so fine and strong. The way had been made too easy.

Verrocchio was the first of the Florentines to discover that in landscape there should be an effect of distance in color as well as in drawing but he did not follow his vision very far. His figures were painted against the background instead of in it. His best effects were made by twilight colored skies with dark outlines of trees against them. But he, being better known as a sculptor than a painter, would be expected to have the sculpturesque quality in his painting. He was the teacher of Leonardo da Vinci.

The work of Perugino was at the summit of the conventionalized ready-made art of his day. It was a delicate refined treatment of religious subjects with a little of the Byzantine type. He painted saintly looking figures in graceful poses but from the records of the time we conclude that he himself, was no saint. If the statement, that artists can paint what they see, is correct it is evident that Perugino at least could see spiritual beauty clearly. He had learned the art of oil painting and could make more delicate modeling of light and shade with it than by the tempera process. Raphael was his pupil.

B. *Schools*

A school is a group of people, who have characteristics in common, and who are working together under similar environment and on similar subjects. The first qualifica-

tion of the early Italian schools of painting was locality. There was a very great love and loyalty to one's town in those days. Schools were developed by groups of artists who lived in the same vicinity and were given the name of their town.

Giotto was the first painter but he so thoroughly overruled his environment that the school he established was an exception; it was named for the man and not for the town. His home, however, was Florence, and Giotto and the Giottesques were in reality the early Florentine school which flourished in the latter part of the thirteenth and the early fourteenth centuries.

The Sienese School was contemporary with the early Florentine School. Duccio was its leader. He was one of the earliest painters to free himself from the Byzantine tradition. Simoni Martini, Lippo Memmi and the Lorenzetti were others. They began by studying nature. Their work therefore was imitative as well as representative although the Florentines surpassed them in vigor and naturalism. The artists of the school of Siena deserve more recognition than they have received. Vasari, the earliest art critic, was a Florentine and he was so partial to his fellow townsmen that he did not do the Sienese justice and it is only of late years that we have been studying their work with an open mind. Comparing the two schools in a word, we should call the Sienese conservative and the Florentine progressive.

These two schools were of the fourteenth century. The beginning of the fifteenth century was a transition period. The artists of the Transition were divided between mysticism and naturalism. Composition was sacrificed to detail

but there was an easy grace in grouping the figures. Masolino and Masaccio introduced chiaroscuro and landscape backgrounds. Uccello began the acquirement of the knowledge of perspective. Castagna was a naturalist who gave his attention to the study of anatomical detail. Fra Angelico remained thoroughly a mystic.

Next was the second or middle period of the Florentine School. The artists of this period began to represent classical subjects. Art made her way from the church to the private home. Technical processes were improved. Botticelli introduced mythology and allegory along with sacred subjects. Anatomy was studied by Pollaiuolo. Sculpturesque qualities were used by Verrocchio. Filippo Lippi and Ghirlandajo were naturalists.

The Tuscan-Umbrian School systematized perspective and made an earnest study of the human form. Piero della Francesca was a deep student, impersonal and unemotional. His results were solemn and majestic. Melozzo da Forlì, his pupil, made marked progress in his own way. He took the strong figures of Francesco and made them express emotions.

The Umbrian School, an early school in upper Italy, stood for spiritual beauty rather than external perfection. They painted with purity of coloring and grace and softness, using oil paints instead of fresco. The best known painter of this school was Perugino.

The Paduan school in the middle of the fifteenth century, centered around Squarcione, his 176 pupils, and the study of the antique from specimens of Greco-Roman art. Squarcione conducted an academy and Mantegna was his best pupil. Their work was sculpturesque

more than pictorial. It was characterized by richness of imagination, powerful design, and a knowledge of form and perspective.

The Ferrara-Bolognese School was for the most part harsh and hard with earnestness of execution and some poetic imagination. The members of this school were Cosimo Tura, Lorenzo Costa, Cossa and Francia.

There were also the schools of Verona and Vicenza whose artists did medals and portraits and who combined Venetian color with Paduan line. Their work was rather a weak combination of the two. The artists were Morando, Vittore Pisano and Mantegna. The school of Milan was an old-fashioned school, sweet and soulful. The names of its artists are Foppa, Bramantino and Borgognone.

Then came the Venetian School with its glow of color and elaborate ornamentation. The main members of this school were the Vivarini and Bellini families and Antonelli da Messina, the artist who introduced oil painting to the Venetians from the studio of the Van Eycks in Flanders. The work of the later Venetians, those of the sixteenth century, was gorgeous and voluptuous, done with a free technique and glowing color. They were all painters who covered big surfaces in a big way, Giorgione, Titian, Tintoretto, and Paolo Veronese.

Contemporary with this Venetian School was the third period of the Florentine School. In this school were Fra Bartolommeo, Albertinello and Andrea del Sarto. Leonardo da Vinci is partly claimed here, though he was originally from Milan. Michelangelo was of both Rome and Florence. Raphael was first of Rome and then of Florence. So the great ones were outgrowing their schools just as Giotto had done in the beginning.

This is an opportunity to compare the two schools of Venice and Florence. We continually see reiterated in art books—Florence for thought and Venice for emotion, Florentine line and Venetian color. Why all of this cant about thoughtful Florence and colorful Venice? I am sure it must be quite meaningless to many readers; but all we have to do to explain it from the standpoint of art, is to parallel the artists from these two cities. From Florence there was Giotto, Masaccio, Pollaiuolo, Botticelli, Leonardo da Vinci, and Michelangelo. All draftsmen and masters of line and form. From Venice there were the Vivarini, the Bellini, Giorgione, Titian, Paolo Veronese and Tintoretto, painters who were overcome with representing voluptuous color. They were specialists, painters in the most limited sense of the term. Furthermore, if we ignore the fact that the Florentines were great painters, we find them great architects, and if we forget the architects we find sculptors instead; and poets and philosophers and scientists as well; often the personality was one and the same. In other words the Florentines were intellectual, while the Venetians were pleasure loving and emotional. That is why we say thoughtful Florence and emotional Venice and these terms are interpreted in the language of art by form and color.

C. *High Renaissance*

After considering the schools we go back again to the individuals, for the schools became overshadowed by their leaders. When a knowledge of technique had been accumulated and the various processes discovered, some painters seemed to lose their incentive and there was not much strength nor originality in their work. There were

those however, who were able to use this accumulated knowledge and still paint in their own way as though nothing had been done before.

In the last quarter of the fifteenth century lived Verrocchio who was both a painter and a sculptor. In the chapter on sculpture we attributed to him the greatest equestrian statue of the Renaissance and now under the head of painting we find him the teacher of Leonardo da Vinci. The young apprentice helped the master by painting the angels in the Baptism of Christ. When Verrocchio saw the beautiful smiling faces and the soft-flaxen hair so delicately done, the story goes that he was so overpowered by the promise of the pupil that he never painted again. Verrocchio stayed with sculpture and let one greater than he go on with painting. It was Leonardo who became the leader of the painters of the sixteenth century.

Up to the sixteenth century, artists were occupied with discovering processes and technique. Leonardo was the first to grasp the meaning of the possibilities of these discoveries, and yet great enough to face each problem anew. When he wrote to the Duke of Milan offering his services as poet, scientist, musician, engineer, military expert, mathematician, courtier, and diplomat, he added, "I can paint as well as anybody can." And so he could. His generous statements about himself would have been the height of vanity had it not been for the fact that he was capable of backing up all that he had said.

Leonardo da Vinci was an experimenter and a mystic; almost prophetic in his wisdom. He described a device by which man could fly like a bird. He was the first to use algebraic signs and he was an astrologer, too. Had he been

less renowned in many things, he would have been better known in one thing. However, the few examples of his paintings that remain mark him as a master. His work possessed the Florentine line and intellectuality and added to that a "sfumato" or smokiness. This latter quality finally developed into what is known as the atmosphere or envelope of a picture. The mystery of the Mona Lisa and the psychology of the Last Supper are marks of his particular kind of greatness. He was also an expressive draftsman, and cartoons by him intended for pictures probably never painted are the prized possessions of museums.

When such varied and splendid accomplishments as are attributed to Leonardo da Vinci are found in one man, it is rather embarrassing to start on another equally as great and expect to do him justice; but that is just the situation in which we find ourselves with Leonardo da Vinci and Michelangelo. These two were equally great but different.

Michelangelo also was able to cull from the past the things that he could make use of and build upon. He had as a teacher Ghirlandajo, an inferior artist but a good craftsman, who taught art as a trade rather than a profession. This circumstance however, did not handicap so great a pupil as Michelangelo, for he developed rapidly along the lines of his own genius.

The Sistine Ceiling was the greatest accomplishment of Michelangelo and in fact, it is the greatest single achievement that has ever been made through the medium of paint. Michelangelo's reputation as a painter rests on that alone. Probably the only easel picture which he ever completed is the Holy Family, in which the

arrangement of the three figures is more statuesque than picturesque.

The Sistine Ceiling is a unit composed of many parts. The subject is the Redemption of the World. The first division is the Creation in which are represented: The Separation of Light from Darkness, Creation of the Sun and Moon, The Spirit of the Lord Brooding Over the Waters and the Creation of Man and Woman. The second division is the Prophecy. At the four corners of the ceiling are the Old Testament events representing Salvation: Judith and Holofernes, David and Goliath, The Serpent in the Wilderness and Esther and Haman. The Prophets and Sibyls which alternate around the edge of the ceiling are also a part of this division.

The Awaiting is represented by the ancestors of Christ who are painted in the spandrels above the windows. The Fulfillment consists of scenes from the Life of Moses and the Life of Christ. These also are above the windows. The final division is the Last Judgment, which is the great altar piece at the end of the room.

The third of the quartette is Raphael, a pupil of Perugino. He reflected his teacher's suavity of form and sweetness of expression for a time and then he branched out into a style of his own. He had an infinite capacity for borrowing what he needed from others and putting it together to serve his own purpose. His special gift was arrangement and, as compositions, his works have few equals. The Sistine Madonna is a typical example of his style of composition.

Raphael was the painter of Madonnas. He has left many of them of all types and they have a charm and sweetness that takes the place of the spirituality of the

primitives. Besides the Madonnas, for which he is best known, there are stanzas in the Vatican at Rome where are represented the four intellectual pursuits; Theology, Poetry, Philosophy, and Jurisprudence. The last picture by Raphael was the Transfiguration. He was working on this picture at the time of his death, and it was carried in his funeral procession before the colors were dry.

Titian, the fourth member of the quartette also had a gift of his own in which he excelled all others, the gift of color. It was Titian who made color share the honors with line and composition in a work of art. Color was the foundation of his work. His teacher, Giovanni Bellini, started him along the lines of magnificence of color. The other Venetians, followers of Titian, had qualities of greatness in common with him, but they did not have these powers of expression together with his intelligence. Even if they had been permitted to work as long as he did, Titian lived to be ninety-nine, they could not have left such treasures of art as he left.

Titian is also known as a portrait painter. The Man with the Glove, Ariosto, Francis I, and Charles V, are some of his portraits. The Titian-red hair of his women is one of his well-known characteristics. Titian's many years of active work, his financial prosperity, and statesmanlike qualities won for him the title "Prince of Painters."

After the quartette, there was a passing down on the other side. The culminating point had been reached and there was a decline. But the people of that time had so near a view that they did not see it any more clearly than they had been able to distinguish the heights.

We might have made this a sextette instead of a quartette and to "sfumato," form, composition, and color

added illumination and faultlessness; but deterioration had already set in, especially when it came to faultlessness.

Two of the near-great of Italy of this period were Correggio and Andrea del Sarto. Antonio Allegri, called Correggio, was a painter of Parma, in whom is lost the last vestige of the true spirituality which the Primitives developed and which the Venetians did so much to destroy. Correggio's works, mythical and religious alike, are pervaded by sensuousness. They are masterpieces of illumination though the composition is weak and the perspective doubtful. Perhaps the most famous are the decorations of the dome of the Parma Cathedral and *Holy Night*.

Andrea del Sarto was of the Tuscan School, a commonplace thinker but a great painter. The *Madonna of the Harpies* is perhaps his most representative work. His composition, color, drawing, all are excellent and yet he lacked depth of judgment and elevation of mind. His work, though errorless, was mediocre.

Browning, in the poem called "Andrea del Sarto," has Andrea substitute himself for Titian in the great quartette and express the hope that the four of them—Leonardo, Raphael, Michelangelo and himself will have one more chance on the "Four great walls in the New Jerusalem." Each of the other three without a wife but he with his Lucrezia—as he chose. That was just his trouble, Lucrezia, always his model, faultless in her beauty, but lacking in heart and mind, was his lodestone. He had been called to France to do some work for Francis I, but he did not stay to finish his commissions because of the

insistence of Lucrezia that he come home. When he left he was given money by Francis I to purchase paintings for his collections and he promised to return; instead, the money was spent by Lucrezia and his promises were unfulfilled.

Andrea del Sarto is called the faultless painter. However, when you arrive at faultlessness, then you can go no further, for you have put up a barrier and come to a dead stop.

3. *Renaissance in Other Countries*

A. Flanders

While this development of painting which has just been related was going on in the South, something also was happening in the North. The Van Eycks, in Flanders, had invented the process of oil painting, and the Ghent Altar Piece was a product of their work. This altar piece can be compared to the Sistine Ceiling, as they are both on the same subject, the Redemption.

The Ghent Altar Piece represents the art of the North, just as the Sistine Ceiling represents the art of the South. The difference in the amount of space that these two works of art covered was determined by the difference in the architectural styles. Michelangelo had an immense ceiling to cover while the Van Eycks had to confine their work to the limited size of an altar piece. This space was manipulated to the very best possible advantage, however. The altar piece was in the form of a polyptych having several panels which folded over on one another. It had a stiffness and hardness of design in contrast to Michelangelo's pliable contortions of form. The excellencies of

the fine finish which made it so enduring, showed that the Van Eycks' experiments with a new vehicle for mixing pigments were well-founded. The Sistine Ceiling is done in fresco and it is in a sad state of repair.

Peter Cristus was a pupil of the Van Eycks. His figures were superficially rendered and did not have as much character as those of his teachers. He was not able to manage many figures successfully as may be seen in his Last Judgment.

The early realists of Flanders painted some religious and dramatic sentiment because of the Italian influence, but their natural development was along the lines of jests and satire and human interest. Roger van der Weyden represented natural flesh tints and used bright colors and careful technique like the other painters of his time. Memling did religious subjects as the Life of Ste. Ursula and pictures of the Virgin. His portraits were scarcely excelled by those of the masters of the eighteenth century. Van Ween was the teacher of Rubens and seems to have lost his identity in the work of his famous pupil. He was a frigid Italianized painter.

Peter Paul Rubens was the giant of Flemish painters and, like his teacher, studied in Italy. He painted large and elaborate canvases and loved physical, outward beauty, which was essentially of the earth, earthy. He was at his best in mythological subjects as Venus and Vulcan and the Rape of the Leucippae. He was a master of flesh tints, in the manipulation as well as in the color of the paint. Most of his figures are large, robust and mature. There is a grandiose swing and swirl to his composition. Of his religious paintings the most famous is the Descent from the Cross.

B. Holland

There was another difference between the art of the North and South which was particularly noticeable in Holland and which has not been mentioned heretofore—that was a religious difference. Protestant Holland did not approve of elaborate church decoration, so its painters did small interiors, guild pictures, and individual portraits. In this last part of the Renaissance period, the Little Masters were developing. They patiently worked out the individual features, the luster of fabrics, the shining brass of kitchen utensils, the intricacy of jewelry, and the softness of hair. All of these things Northern painters portrayed with great accuracy.

The seventeenth century was the Golden Age of painting in Holland and Belgium, and we can hardly tell whether to put this work in the Renaissance or Modern times, for, though it comes in the sixteen hundreds, it is very modern in its influence. Belgian artists fell more into the Italian style, while Dutch painters developed portraits, genre, and landscapes after their own style. For the Hollanders loved home and the Belgians traveled abroad.

The greatest of the Dutch painters was Rembrandt. He was the master of chiaroscuro and by many is considered the world's first portrait painter. In giving to a face more than the outward features, in adding the soul, the mind, the character of the man behind the face, Rembrandt has no equal. His portraits of old people are psychological studies. He made many portraits of himself and of his young wife, Saskia. His guild pictures, portraits of many men on one canvas, a difficult subject to

handle, are so successfully done that they, the Anatomy Lesson, the Night Watch, and the Syndics, were among his best works.

Frans Hals, a contemporary portrait painter, was not as brilliant as Rembrandt but more jovial. His spontaneous portraits of ruddy faced, laughing, drinking men are contagious in their wholehearted boisterousness. His handling of paint is vigorous and expressive, for each broad line there is also a thin one—every stroke counts and no attempt is made to cover up the process.

C. Germany

Dürer was the greatest artist of Germany as Rembrandt was of Holland and Rubens of Belgium. He was skillful and clever in the various mediums of painting and drawing. A tireless worker, he wielded his tools for the benefit of the people around him, rather than for state and church as was done in Italy. Dürer put emphasis on drawing instead of color. He could represent a large group of people successfully, and he excelled in the narrative style of painting. Although he used a great deal of detail he subordinated it to the whole composition by the handling of the light and shade. Dürer was most skilled in wood-block printing and engraving and shows a mastery of the medium and a sure draftsmanship which entitles him, even more than do his paintings, to a name among the world's masters.

Holbein was also a great artist but he can hardly be called a German artist. Rather we have placed him with Van Dyck as one of the founders of the English School of portrait painters. His portrait of Erasmus is the most representative example of his work.

D. Spain

In Spain there was something developing in art as well as in other countries. Velasquez lived and worked in Spain. Hals of Holland, Rubens of Belgium, and even some Italians sought inspiration from him. As court painter for Philip IV, he painted many portraits with a sure bold touch. His work represents a whole epoch of Spanish history, the enervated court and the robust populace. He equaled the realism of Rembrandt, but instead of the artificial atmosphere, he used broader, flatter areas, and his works were better related spacially. Velasquez was influenced by some of Titian's paintings which were brought to Spain by Charles V, and Velasquez' direct realization of the power of paint has in turn influenced many who came after him.

Contemporary with Velasquez were other great Spaniards. Murillo is perhaps the most popular of the religious painters. His Immaculate Conceptions, a favorite subject, as well as *The Street Gamins*, are touched with sentiment. Some Spanish art tended toward asceticism and was largely influenced by Italians. El Greco, who lived before Velasquez, and who was a pupil of Tintoretto, went to Spain from Greece. With his attenuated figures and lean ascetic faces, his swirl and vibration and tortuous lines, he is the delight and inspiration of many moderns.

4. Modern

The history of painting covers six centuries, fourteenth to twentieth. This chapter might have been divided by centuries just as well as by periods. There is no real division between Renaissance and Modern periods nor between the centuries either for that matter. When there

is no division there is no necessity for a break. The history of painting is a matter of a continuous procession of artists, going on and on, sometimes up and sometimes down, but continuing. Not a straight ahead procession but a side-stepping one, shuffling along, shoulder to shoulder, elbow to elbow, each nudging the next one a bit, or maybe elbowing him entirely out and thus getting in ahead of him, or stepping aside and leaving a gap.

The nearest to a break in the continuity of the history of painting was after the High Renaissance. It was an evil day for the art of painting when the apex was reached and the technical problems appeared to be solved. An unsolved problem is an intoxicant, an urge. Perspective was an intoxicant to painters until so much was discovered about it that it was easy to apply its rules. The study of the human anatomy and how to represent movement by it was an incentive to artists until movement and posture could be fairly well managed, then they were satisfied. Color, composition, and illumination were the same. The trouble was that since the application of these principles had been so successfully made in the High Renaissance, the Mannerists and Eclectics, small men who followed after the giants, felt that there was nothing else for them to do. They thought that by shopping about and taking the best from each, they could make of themselves perfect painters. But it did not work that way; such procedure ended in disaster.

The would-be painter undertook to use the dramatics of Giotto, the perspective of Uccello, Michelangelo's form, Leonardo's "sfumato," Raphael's composition, Titian's color, Correggio's illumination and so on indefinitely. By adding all of these together he expected to pro-

duce the perfect picture. But these painters did not know what they were looking for nor how to use it after they got it, and the result was the scattered and imperfect results of Romano and the sentimental Carracci.

Giulio Romano was Raphael's favorite pupil and he doubtless shared his master's feeling for classic beauty and good line, but he did not have Raphael's grace and beauty of design. Of the Eclectic School three members of the Carracci family were skillful in imitating the great masters. Annibale Carracci could easily have excelled the others if he had allowed his own ideas to shine through the mannerisms that he adapted from Correggio, Paolo Veronese, Michelangelo and Raphael. Two pupils of the Carracci were Guido Reni and Carlo Dolci. Guido Reni did the *Ecce Homo* and his work, while evidencing some beauty and skill, is wanting in force. Carlo Dolci's *St. Cecilia* is only a tolerable imitation of Raphael's style.

What we have to go on from into the Modern period is something like this. Painting developed consistently from its beginning in Italy in the early part of the Renaissance through schools and individuals. When one idea was assimilated, another was added, and the procession moved steadily on. At its culmination in the High Renaissance a very high standard had been reached. Then when it had come so near to perfection, the Italian influence practically stopped. Beginning, development, apex and decline—that is where we leave Italian art at the last of the Renaissance.

But we feel like bringing Rubens, Rembrandt, and Velasquez over into the Modern period, for, indeed, they belong there. They were the founders of the schools of Modern art in their respective countries.

In Belgium, Van Dyck as well as Jordaens and others followed Rubens. Van Dyck eventually went to England and became the founder of the English School of portrait painters, along with Holbein who went there from Germany. Rubens had studied in Italy and he reflected the Italian influence. David was the original French influence in Belgium. His followers were Wappers, Weirtz, Portaels, Dillons, Alfred Stevens and Verlat. During the French Revolution he fled to Belgium for protection and was professor of art at Ghent.

Rembrandt was followed in Holland by the Dutch Little Masters. Van der Helst was the artist who did the Banquet of the Civic Guard after the Night Watch by Rembrandt had proved unsatisfactory to its sponsors. Van der Helst succeeded in filling the order acceptably; each figure in the picture is a distinct portrait representing the externals of appearance in dress and the traits of character that lie close to the surface. Rembrandt's Night Watch, you will recall, did not suit the individuals who were paying for their portraits. But as a work of art it satisfied many beholders, and it is now a most prized possession of the government of Holland.

Names of many other Dutch painters could be mentioned here: Vermeer, De Hooch, and Maes who did genre interiors, Wouverman who painted military scenes and landscapes, Mesdag and Meyer, the marine painters Mauve, the painter of sheep, studied in Paris but remained true to the Dutch School in his subject matter. Joseph Israels is probably the most universally known of them all. The Dutch Little Masters covered the whole field of small canvas paintings; historical, landscape genre, still-life, marines, and interiors.

In Spain, following the footsteps of Velasquez were Zurbaran, Goya, Ribera, Sorollo and Zuloaga, all upholding the Spanish tradition of dashing technique, realism, and satirical vigor. The Spanish School has always remained unique and nationalistic and stayed closer to its first painters than schools of other countries.

A. French

Francis I was the original patron of art in France. He imported such artists as Leonardo da Vinci and Andrea del Sarto, and employed two other Italian artists, Rosso and Primaticcio, to decorate the Palace at Fontainebleau. He also gathered a collection of pictures including some by Leonardo da Vinci and Raphael, which became the nucleus of the galleries of the Louvre. One of these was the Mona Lisa.

There were originally two schools of painting in France, one at Tours and one at Paris; these were united during the reign of Louis XIV as the Paris Academy. A French Academy was established at Rome. It was here that the two painters, Nicholas Poussin and Claude Lorraine studied and lived most of their lives and turned out their classic landscapes with artificial ruins, dead trees, and imaginary heroes and heroines. This was the first Classic School of France.

The Baroque tendency in art followed this classical school. Charles le Brun was art director of this period, appointed by Louis XV, and the art was quite grandiose and artificial.

After the Baroque came the daintier, but no less artificial, Rococo style. Watteau is the best example of the irresponsible and frivolous spirit of this period. A typical

painting is *Embarkation for Cytherea*. It is a group of gallants and ladies, theatrically posed, as they are about to embark for the mythical island of love. In this fairy atmosphere all is lightness and brightness and romance. There is an effect of gaiety everywhere. The charming cupids and rose-bedecked nudes of Boucher, the fresh grace of Nattier's portraits, the exquisiteness of La Tour's pastels, the brilliance of Fragonard, the piquancy of Madame Vigée le Brun—all are typical of this artificial age.

But there were also painters who represented the more simple life of the age. Chardin did still-life and flowers until he was taunted with mediocrity by his fellow painters, who thought he was unable to paint figure studies. To spite them he made the transition to figure painting by representing a monkey masquerading as an artist, which he called the *Monkey Painter*. After this he did many delightful genre interiors representing people as well as things. Greuze painted the sentimental, young girl type such as the *Broken Pitcher* and the *Souvenir*.

Attending the Revolution and the expulsion of the nobility there was a reaction against this frivolity and weakness, and a return to classicism. Louis Jacques David was the founder of the second Classic School. During his four years residence in Rome, he became thoroughly imbued with the classic spirit. He was a great draftsman and considered line more important than color. Classicism as interpreted by David did not mean the sublimity of the Greeks but rather a cold and faultless drawing based on the classic form which rejected all emotion

and became thoroughly academic in feeling. Of this classicism David was the first dictator. His pupil, Ingres, followed him.

Ingres was a marvelous draftsman, but as a painter he only colored his drawings. His influence extended well into the nineteenth century and under it France would have been as limited in expression, as she had been under the preceding period of daintiness and unreality, had not reactionaries opened up the way for other experiments.

Gericault was the first openly to oppose this classicism, which had held itself above the representation of passion and suffering and cruelty. He created quite a stir with his painting, the *Raft of the Medusa*. The *Medusa* was a French passenger ship which had sunk in mid-ocean. A great number of men and women, crowded on a rude raft, had floated for days before they were rescued. Gericault depicted the suffering, the despair, the drama and the horror of it all. Another picture of the same type was the *Massacre by Scio*, by Delacroix.

About this time Delaroche painted the *Hemicycle*, a pictorial idea which he had originated. It is a mural decoration in the amphitheater of the *École des Beaux Arts* in a semicircular space seventy-five feet long and fifteen feet wide. In the background is an Ionic colonnade and in the center an elevated throne approached by four steps. On the throne are seated three Greek figures representing Apelles the painter, Ictinus the architect, and Phidias the sculptor, and kneeling at the foot of the throne is the Genius of Art. Seated on the steps are two figures representing Greek and Roman art, and standing against the balustrade are two more figures representing Gothic and

Renaissance art. Grouped in a semicircle about the throne are seventy portraits of the most famous painters, sculptors, architects, and engravers of all time.

These various experiments soon deteriorated into the academic, and we have the highly finished surfaces of Bouguereau, the peculiar flesh tints of Henner, and the overdone and affected work of the Orientalists. There were painters of military subjects of whom Messiaen was representative. Later came microscopic painters who represented in detail the buttons on a coat, the weave of the cloth and the title of a book. Such minuteness is hardly an aim of art but still it is a kind of art.

The reactions of French art were gradually leading toward the new, independent, and well thought out naturalism. The Barbizon School was beginning to take form. The French landscape painters were attracted together at the beautiful Forest of Fontainebleau. There they set up their easels and each worked in his own way. Recognition came to them slowly.

Rousseau and Corot were forerunners of the Barbizon School, one strictly literal, the other a dreamer. Diaz and Daubigny were of this following, also Troyon, who painted domestic animals into his scenes of the country side, and Rosa Bonheur, who painted animals for their own sakes.

Millet painted peasants as they had never been painted before and as only one who understood their oppression and their sterling qualities could do. He disregarded the human countenance as an aid to the expressiveness of the picture, and depended upon the silhouette and the pose of the figures, as in the *Gleaners*; and the suggestiveness of the background as in the *Angelus*. Breton also painted

peasants but with the attitude of an onlooker rather than with understanding.

Out of naturalism developed Impressionism, another kind of realism which concerned itself with light rather than form. Many of the former bases of good painting were sacrificed for the purpose of concentrating on the effect of light. Monet studied carefully the relation of light and shade and painted luminous shadows as he saw them in nature. Monet also had the boldness to give up the north light of the studio and turn his canvas toward the direct rays of the sun. He painted Notre Dame Cathedral many times, each time from the same point of view but with a different effect of light. These Impressionists treated each picture as an individual problem, according to the light in which the subject was seen.

B. English

We become interested in English art when the English School of portrait painting begins. Two painters who have already been mentioned in connection with other countries were the originators of this school. Holbein, whom we slighted when he was discussed with Dürer in Germany, now comes into his own in England. He was court painter to Henry VIII. Van Dyck, the pupil of Rubens, went to England also and was court painter to Charles I.

Hogarth was the first representative English painter. He had a literary type of mind and did such series as the Rakes Progress and Marriage à la Mode. These were realistic and entertaining, but when their timely sermons have been forgotten, he will be remembered by his vivacious portrait study of the Shrimp Girl.

Sir Joshua Reynolds was a famous portrait painter, as well as lecturer and writer on art. He was the first president of the Royal Academy and his discourses to the Academy were so excellent in style that Johnson was thought to have written them. He painted Mrs. Siddons as the Tragic Muse, the Age of Innocence, and many other familiar portraits. On signing the portrait of Lady Cockburn and Her Children, he said, "I shall be handed down to posterity on the hem of your ladyship's gown."

Gainsborough is the name that is coupled with Reynolds in connection with English artists. It was personality that made the difference in these two. The style of Reynolds was intellectual and studied, that of Gainsborough winning and spontaneous. They were worthy rivals, and it was around the work of these two that English portrait painting developed.

Other English portrait painters were Romney, Hopner, Lawrence, and Raeburn. Raeburn had the advantage of being in Edinburgh where he had somewhat different types to portray. He was a painter of convincing Scotch portraits. He did Sir John Sinclair and the Boy with the Rabbit.

Many personalities have been made to live for us by these portrait painters. Only a few can be mentioned here, but this little tribute and farewell to Gainsborough's Blue Boy when he was about to depart from England to America reveals the national feeling in the matter.

"As we said good-bye at last, we told him that we should never forget him, or forget to be proud of his painter. We told him he was going because we have not enough money to keep him, and that it is the very rareness and exquisiteness of his beauty which has caused

our loss, not indifference or lack of love. He said he might have thought it was that, perhaps, but as nearly 100,000 people had come to bid him farewell, he knew better. We asked him to not forget us or to cease to love us but to love also the cousins overseas to whom he is bound, to speak to them of our common heritage, and to tell them that if he has to go we would rather it were to them than to an alien race."

Besides portrait painters there were landscape painters as well, in England. The first of them was Gainsborough. In thinking of him as a portrait painter we sometimes forget that he painted *The Market Cart* and *the Watering Place*. He said of himself "I am a landscape painter and yet they will come to me for portraits." The only other English landscape painter who in any way equaled Gainsborough was Constable who did *The Valley Farm*. Through these two painters, England gave to the world the individual scene rather than the arranged one. Turner in his painting of the sea and mist and sunrise and storm was the most original of the English painters and by his effects of light he hastened the day of Impressionism.

In reviewing painting in England, we must not omit the Pre-Raphaelites. This group of men: Hunt, Millais, Rossetti, and his pupil Burne-Jones went for inspiration to the Italians before Raphael. This idea came to them when they were looking over some engravings of Orcagna's decorations in the Campo Santo. They tried to express in paint the sincerity of feeling and idealized beauty of the Primitives, whom they were trying to follow. Rossetti is known as a poet as well as a painter.

In mentioning Whistler with the English painters we are bringing in the American born but the English bred.

Starting from America he assimilated readily French and Japanese influences, combining these with great individuality and finally choosing England as the permanent place for the expression of his art. Whistler was sensitive, observant, and quick to respond to whatever was before him. He stood at a critical place in modern painting, at the uniting of art and science, and he was alert to the influences of both. In his work, he gives design a preponderant place, naming many of his paintings simply Arrangements. He was sensitive to music, as evidenced through his Harmonies and Symphonies. He also painted impressive portraits.

C. American

In discussing art in America it is necessary to start out with the reminder that at first conditions were unfavorable. The early settlers were opposed to anything which might be mistaken for display or self-gratification. Besides, they had engrossing practical problems that must be solved before the esthetic was given a chance.

The first American born artist of note, Benjamin West, went to England and became so thoroughly a part of the art of that country that he was made the second president of the Royal Academy. He proved to be a fortunate outpost for art and artists of colonial America, for he encouraged and helped young American artists. His studio was their rendezvous. West was responsible for one innovation in painting. When he painted the Death of Wolfe he represented the heroes in their own uniforms; English, French, and one Indian. Heretofore, the characters in historical pictures had been given Greek and Roman costumes.

Just at the proper time, providentially it almost seems, good portrait painters appeared in 'America. George Washington and the early American statesmen were well painted. We are proud of their appearance and of the style of art in which they were represented. It might have been otherwise.

Charles Wilson Peale, the founder of the Philadelphia Museum and Academy, made three portraits of Washington. John Trumbull painted the Signing of the Declaration of Independence and the Resignation of Washington. He went about over the country getting portraits of all of the prominent men that appeared in these pictures.

Five important portraits of Washington were done by Gilbert Stuart. Stuart was born in America. He went to London to study and, becoming a successful portrait painter, he returned to America for the purpose of painting the great Washington. The Stuart painting, which is done from life, it called the Atheneum portrait. This is the likeness of Washington that appears in our text-books and in our homes. It was left unfinished, as Stuart intended to use it as a model.

The period following the Revolution was an unfortunate one for art, but portrait painters soon began to work again. Thomas Sully and Chester Harding were among the number.

The first 'American school was called the Hudson River School. It received its name because of the preponderance of Hudson River subjects, although the scope of its landscapes extended over much of our geography beside the banks of the Hudson River. It included the eastern ranges of mountains and the Rockies also. Some wag

said that the mountains in most of the pictures must be a range that ran through Tenth Street Studios. Early members of the Hudson River School were George Inness, H. A. Wyant, Frederick E. Church, Thomas Moran, Homer Martin.

George Inness is the outstanding name among these landscape painters. He was somewhat influenced by the Barbizon School, and had a genuine love of nature, poetically interpreting her various moods. *Peace and Plenty*, *After a Summer Shower*, and *The Home of the Heron* are some of his subjects.

About the middle of the nineteenth century, American artists began going to Munich, Düsseldorf, and Paris to study instead of only to England, and some of the best men remained abroad. Elihu Vedder stayed in Rome and Edwin Abbey in England. Whistler took up his residence in London. Sargent stayed abroad a good deal too, but not so much that he cannot be claimed as one of our great American painters. As important public buildings were erected in America, there began to be a demand for mural paintings as well as easel pictures. There are decorations by Elihu Vedder in the Library of Congress at Washington. In the Boston Public Library is Abbey's *Quest of the Holy Grail*, and Sargent's *Dogma of Religions* which includes the Frieze of the Prophets.

Among the men who came back home to work after studying abroad were William Chase, Frank Duveneck, John La Farge, and Childe Hassam. William Chase was the great American art teacher. He is also well known as a painter of still-life and portraits. Frank Duveneck was director of the Cincinnati Academy. John La Farge as investigator and traveler brought back to America a wealth

of experience. Childe Hassan was an Impressionist who received his training in France. The most typical American is Winslow Homer. He was entirely self-taught, but he had a feeling for color and a strong technique.

Of all the host of contemporaries one hesitates to select a few names to represent the whole. Our artists are both studying and working at home now, and others are coming to us. American painting is not only developing in the East but in New Mexico and in the West generally. Brilliance of color with flat tones and attention to the surface pattern seems characteristic. Indians and mountain landscapes are favorite subjects. We are making experiments and advancing. Men are devoted to one phase of art and developing certain aspects of art. They are specializing. Perhaps one thing may be said of American Artists and that is that they are making of art an intellectual performance. Yet that transition is going on everywhere.

5. *Finale*

The story of the painters is so continuous and so blended from one person to another and from one period to another that they can be imagined gathered together in a Painter's Paradise somewhat after the manner in which Delaroche grouped them in the Hemicycle, laughing and talking and handshaking over the joys and triumphs of the past, comparing their ideas and their theories and their mannerisms, asking "What continent, what century, what school, did you belong to?." We can recognize them by their portraits. Nearly all of them left self-portraits.

Giotto and Troyon are swapping stories about the sheep they used to draw, and though they are six cen-

turies apart, they are agreed that sheep are sheep, and boys will be boys.

Uccello is explaining the perspective of Paradise to a few of his closest friends. He hasn't quite forgiven the curious glances and the lifting of the eyebrows and wants to bring the subject up once more especially since, in the light of history, he has so thoroughly proven his premise.

And there is Fra Angelico looking a little shy as he hears a group saying, "Our angelic brother over there wasn't so far wrong with his angels after all."

Savonarola has slipped in to tell Botticelli that he is sorry about the bonfire, and that it really wasn't necessary after all.

Andrea del Sarto has been given another chance. Maybe he will get the soul in his picture this time for his Lucrezia is with the heavenly throng. She and Filippo Lippi's Lucrezia are going about arm in arm.

Leonardo da Vinci is inquiring how light and shade and the expression of depth have developed and asking if men have ever learned to fly. He is saying in his gracious and assuring manner, "I told you so four hundred years ago."

Michelangelo doesn't seem happy yet. Somehow he never was satisfied that he had gotten things as big and grand as they really should be. Is he sure of it even now?

There is the divine Raphael, always young and always happy. The Pre-Raphaelites are a little shy of him for he might take their name as a doubtful compliment. They are interviewing Orcagna, however, for it was his frescoes in the Campo Santo at Pisa that made them want to start all over again.

Correggio is floating around in the clouds asking the

people down below if he didn't get the perspective of his angels right after all.

Van Dyck, stroking his beard and talking to Titian about portraits says, "I see where Lavinia got her hair. I always did wonder what color yours was before it turned grey." Titian insists that the world was plenty good enough for him and he would just as soon have stayed there always. The transition to another state didn't affect him much.

Rembrandt and Saskia have forgotten the whole universe since they are united again. They don't know that anyone but themselves ever existed. Those names, "Rembrandt" and "Saskia" were always exclusive anyway and have scarcely been used, except for advertising purposes, since they wore them.

I don't even see Rubens. This ethereal atmosphere must be too rarefied for him; an earthly paradise would be more to his liking.

Reynolds and Gainsborough seem to be understanding one another perfectly. Van Dyck has joined them now. It is just as the forgiving Gainsborough had said with his last breath, "We are all going to heaven and Van Dyck is of the company."

Hals and Velasquez are being rushed by a bunch of Moderns saying, "We were certainly admirers of your brush work."

The art critics are listening in and wondering how well they did size things up after all. The kings and Popes and successful men of affairs, a little apart, are saying that the artists couldn't have done a thing without their help. "After all," they think, "we were the ones who gave these artists a chance to realize their dreams

by giving them commissions and by building galleries and museums for their work."

The painters are likeable fellows, a friendly group and it is a pleasure, and very possible to know their personal characteristics. It is not snobbishness either to be influenced by the name which is attached to a work of art, for it really does matter who the painter is. It is commendable, indeed, as well as an interesting and profitable study to find out who are considered, by those who are able to judge, to be the greatest artists and why it is that their art has won for them this recognition.

CRAFTS

1. You and I and the Crafts
2. Ancient
3. Classic
4. Medieval
5. Renaissance
6. Modern
7. The Ranking of Crafts
with Other Arts

CRAFTS

1. *You and I and the Crafts*



WHEN you and I go to work in the morning, or at noon, or whenever the time may be, we are vitally concerned with things. Perhaps we are more concerned than is expedient, but nevertheless it is true that certain materials which have been *skillfully manipulated into forms that serve us and which are of our own choosing*, have much to do with the general trend of our existence.

I may gaze at my blue glass paper-weight a bit. Perhaps I shift it from the pile of papers on my desk to the letters of the morning mail. Speaking of mail, I probably fondle my paper knife slightly as I run it through a tightly sealed envelope. The fondling is unconscious but justifiable since the smooth ivory surface and gentle curve of the handle invite the hand grasp. The edge of the paper knife is just the right thickness and firmness to perform its simple task unflinching; and the mechanism of its use does not interfere with my ranging thoughts in the slightest particular.

The desk at which I sit, adequately fulfills the demands made upon it. It is just the right height and width and depth to accommodate the things that I have need of. The top is smooth and well finished. The legs are

sturdy and steady. They vary somewhat in size from top to bottom and are slightly ornamented, but there is nothing in their proportion or decoration to interfere with their dependability. My chair is a comfortable chair. The back is straight but not too straight; the seat is ample but not too ample; I feel the firmness of its assured support and am content with its contour and texture and color.

If I take up my pen to write it is a pen which suits me. The point is of just the right width and suppleness to make the kind of a line that I like to make. Most likely I am using a typewriter instead of a pen. In fact, I am using a typewriter, and it is a good typewriter made competently by a reliable firm. So I proceed using the things that are suited to my needs and which give me pleasure and which I have selected for myself.

You may be at your desk as I am at mine, but your desk tools are different. They were chosen by you, and they suit your purpose as mine suit my purpose. Our objects of material equipment vary according to the different standards of art by which they have been selected.

But you may not be working at a desk at all, but going out with hammer and saw to build a house or a shed or a garage. In that case you want your saw sharp-toothed and supple and your hammer well weighted with a handle that provides a firm smooth hold.

Or, you may be one of the producers of the raw material of the earth going out with pick and shovel to dig for coal or iron or gold, or with plow and tractor to cultivate the ground; thus separating something from the chaos of matter to be given an identity of its own.

Again you may be selling things all day and thereby

seeing that the right thing gets into the right place that it may be of service to the right person; or you may be the craftsman himself, fashioning and refashioning the raw materials of the earth and making of them things of use and beauty.

We are concerned with things while we work, and even as we eat and sleep we are still concerned with things. I happen to have blue earthenware bowls that I fill with oranges or carrots or ripening cucumbers in season. Your tableware may be of porcelain or faïence or ironstone. If your plate is to go into the oven or on the back of the stove to be kept warm for you, it should be ironstone ware because its beauty is enhanced by the crackle and browning of heat and smoke. If your tableware is of the frailest porcelain or the thinnest glass, it should be within your ability to see that it has the most assiduous care. Your service may be sterling silver of Classic design, exquisitely chased or smooth and polished; or it may be of honest pewter, sturdy and capable. Whichever it is, it should be suited to the use to which it is put. Real aristocracy in the crafts is fitness to intended service.

Again, while we sleep, the material things matter. We may sleep on cushions of down or a pallet of straw but in either case, it is of our own providing. Texture and craftsmanship and quality are mightily concerned with our rest as with everything else.

When we are at leisure we are more sensitive than ever to the productions of the crafts. You may gaze at an old spinning wheel in the corner of your room and take pleasure in its line and form and the comprehension of its simple manipulation. You may muse upon its history

and its quaintness. Or you may throw antiques to the four winds and surround yourself with things that are crisp and new and modern; things with angles and clear cut edges and a curve now and then. Your car is a kind that you swear by, your tennis racket is carefully balanced to your particular style of game, and your golf clubs are each fitted to do what you require of them.

If you are of those who read during your leisure time, you select your newspapers and books from the standpoint of the printed page; the graphic arts as expressed through the craft of printing.

The products of the crafts with which we surround ourselves at work or at play are of our own choosing and we are the directors of our own response to them. Crafts are not domineering like architecture, nor do they stand aloof like sculpture, or re-vitalize us like painting. Crafts are the things we live with, and they serve us and make us comfortable.

2. *Ancient*

The Ancient period was one of preparation. It was a time of the discovery of raw materials. The artists, artisans rather, or craftsmen, as we are calling them in this chapter were the inquisitive ones and the inventive ones. The first, and we might say only, artistic qualification was *purposefulness*. *Selection* and somewhat of *manipulation* was made immediately upon the discovery of each new material, but *the selection was not very careful and the manipulation was not very skillful*. *Purposefulness* was present from the beginning and it was this beauty of utility that made of the early crafts an art.

In man's contest with nature he was dependent upon

the slight advantage that tools and weapons and self-provided protection could give him. Each step in his progress was indicated by the ability to make better weapons, more efficient tools, and to provide himself with a greater number of the necessities of living.

I suppose that craftsmanship, so far as manipulation was concerned, began with the first man who struck stone against stone in order that he might make an edge that would help him inflict a mortal wound on an enemy, or more efficiently bring down his prey for food, or more skillfully make for himself a shelter. The discovery of flint must have caused great excitement among the ancients, because it brought fire within their command and fire meant better food, better defense, and the comfort of warmth.

Along with the making of weapons and implements of stone, weaving and pottery making began. It must have been a woman who first made a basket to carry things in and a bowl to store what was left over. Weaving and pottery may have been simultaneously developed by pressing mud around a basket to make it hold water when it was over the fire. Another reason for thinking that these two crafts were interrelated is the finding of early examples of textile impressed clay.

Pottery was a very early art because the process of its making was so evident, the material so universally distributed over the face of the earth, and the minimum amount of tools were required for its making. The procedure of pressing moist clay into form and drying it by the sun was further developed by adding a potter's wheel to help with the skill of its manipulation and artificial heat in the form of a kiln to hasten the process

of hardening. The Egyptians considered the potters' art so important that they claimed the Creator had fashioned man upon the potters' wheel. They must have gotten the idea from the roundness of the forms: arms, fingers, head, neck—though all of these could have been made by rolling the clay between the palms of the hand without the use of the wheel.

The discovery of the use of metals, especially bronze, gave a great impetus to living. It meant manufacture and commerce, smelting furnaces and smith shops, utensils, weapons, and a medium of exchange. These things soon fostered trade, which was at first a hand-to-hand process and then was carried on by ships at sea.

The processes of working in metals were more complicated than weaving and pottery. Metals were difficult to discover and ingenuity was required in their manipulation. Fire must have shown the ancients in some way that iron when heated could be bent and shaped; and that copper and tin could be fused into bronze, a harder metal. Hot coals in the sand might have been seen to have rolled up into lumps of glass.

Working in metals was a little more complicated than in some of the other mediums. First the material had to be taken from the earth, then heated, and in some cases fused, though as a recompense for the difficulties the ancients had the joy of doing things for the first time.

The Phoenicians were the first great traders, and the Egyptians were the earliest efficient craftsmen. They displayed astonishing craftsmanship, as did also the Assyrians, Chaldeans, and Minoans, their neighbors. These peoples used the baser metals, as well as gold, silver, precious stones, and glass; they skillfully made and

decorated many articles of personal use and adornment. There was a lack of realism in this early Egyptian art, but there was a great deal of attention given to details, and the work was done with care and precision which, after all, is one of the leading qualifications of successful crafts.

3. *Classic*

In Greece everything was in the service of the arts of design. Art was not a thing apart—it was life, just as was religion or commerce or politics. Artist and artisan were one; there was no distinction between them. In every walk of life, the Greek showed the same inspiration, the same unerring taste, the same restraint of emotion, and the same freedom of execution. Vases, figurines, small bronzes, utensils, coins, and jewelry give us a vivid picture of life during Classic times, and enable us to replace the fine arts of painting and sculpture which were largely lost. Painting on vases must have been done in much the same spirit that other kinds of painting were done, and Greek sculpture, in some cases, has been entirely restored from reproductions in bronze statuettes and coins, which, because of their smallness and abundance, have been found in plentiful numbers in the heaps of buried treasures and in tombs.

Greek vases have been important sources of study because of the technical processes by which they were made, and also because of the facts they represented concerning the social customs under which they were used. They were decorated with mythological subjects and scenes from the home life and professional life of the people; they give an idea of personal appearance, social customs,

and manner of practicing the arts. Literally thousands of Greek vases have been recovered, so that a comparative study of many subjects may be made from them. Greek painting is known by examples found on these vases. The art of weaving is made vivid by a picture of Penelope at her loom. The sculptor is shown at work with his hammer, and the scribe with his stylus. These vases possess beauty of form as well as charm of decoration and they exemplify the two elements upon which art is founded: form and color.

Greek vases are classified as to form under six general heads. The *amphora* or storage jar has two handles and a cover; the *hydria*, a container for water, has three handles, two for lifting and one for carrying; the *crater*, a mixing bowl, is a large flat bowl with a wide mouth; the *cylix*, a drinking cup, the wide bowl of which is raised on a stem, is much smaller than the others, being an individual piece; the *oinochae* is a wine pitcher with the handle set high and a lip suitable for pouring; the *ealecthos* is an oil flask with a narrow neck for pouring slowly.

As to the technique of the decoration, these vases are divided into three groups. The *black-figured* decoration has a dark silhouette on a light reddish ground, the natural color of the clay. In the *red-figured* vases, the outline of the design is incised in the clay, then a broad band is painted around it, and the background is painted black so that the effect is a light silhouette against a dark ground. The last of the three consists of *outline* drawings made on light colored clay.

Another kind of pottery which should not be overlooked, is that of the figurines. These are called Tanagras,

for it was at Tanagra that the best specimens were found, and they were probably made in the greatest quantities there. They have been discovered in great numbers in the tombs of ancient Greece, owing their preservation to being small and easily hidden away. They are representations of Greek life, naïve little figures, about six inches high, very colorful, wearing rose and blue dresses, red shoes and gilt ornaments. They were made from molds, but a variety of expression was obtained by changing the pose of the head and arms and adding a hat or a fan or a garland.

Bronze seems to have been in more general use in the Classic period than it is now, or perhaps it is because bronze is the most indestructible of the metals that there are so many examples of the products of that craft preserved. There are utensils, tools, weapons, and jewelry left for us to examine and judge the various civilizations. Bronze was also used extensively for coins and medals and these are interesting, not only in workmanship, but because they give an insight into the social and political history of their times. It was through a bronze statuette that the Athena of Phidias was reproduced.

The custom of burying with the dead, things dear to them in life, has left a very intimate idea of the crafts of Classic times, especially the crafts that had a personal significance. For example, one funeral urn contained: a Roman boundary stone, Mercury in agate, nude goddess of agate, cupid of yellow amber, Venus, figure of silence with finger from chin to nose, head of Jupiter, Mars, Trajan, ape, head of Alexander, Socrates, two children's masks, a tiger sucking his foot, lion of jet, eagle on ball of agate, elephant, little dog gnawing a bone, branch of

white corral, apples of crystal, club of Hercules, bough of a tree, finger of clay, vase with cover, three glasses, two spoons, a basket, six hazel nuts, large ring with a figure of Victory engraved on it.

The making of jewelry was an important craft. Objects of personal adornment such as bracelets, rings, necklaces, pendants, as well as articles for the dressing table, were abundant and very beautiful. It seems that the intrinsic worth of a piece of jewelry lay in the beauty of the completed object rather than in the value of the material of which it was made.

Glass was another art craft of that time. Roman glass was as well known then, as Venetian glass is now. The most famous example of glass in bas-relief, sometimes called cameo technique, is a Roman vase in the shape of an amphora which we call the Portland Vase. It is in the British Museum and is well known, having had many interesting incidents in its history.

Originally, it served as a funeral urn for the ashes of Emperor Alexander Severus. In 1632, Pope Urban VIII, of the Barberini family had it exhumed and it was added to his treasures, becoming the property of his family after him. When it was sold by them it came into possession of Sir William Hamilton, and was taken from Italy to England where the Duchess of Portland purchased it. After her death, her collections were dispersed, the Duke of Marlborough bidding for the vase, but the amount being insufficient to warrant its release, it was not disposed of, so the fourth Duke of Portland put it in the British Museum in 1810.

In the meantime, the vase had been very much ad-

mired. Josiah Wedgwood had borrowed it and made several copies of it in glass. There had always been a question as to what kind of ware it was. At times it was thought to be chalcedony or onyx, or some other semi-precious stone, for it plainly had the cameo technique. When it was wantonly smashed in 1845, by a visitor in the British Museum, the secret was out and there was no question but that in this case the cameo technique had been taken over into the manufacture of glass. The body of the vase had been blown of dark blue glass and dipped in opaque glass and then carved as cameos are carved.

After this accident, it was very skillfully mended and again in 1929, it came under the auctioneer's hammer only to meet the same fate that it had met before. No sum was bid large enough to warrant its release, and it still remains in the British Museum where it is considered a priceless treasure. But just what "priceless" means is undetermined. The fact of its having been broken and mended may have lessened its value, as may the fact that it has been successfully copied.

Now another factor has entered into the evaluation of the Portland Vase. Another vase of the same material and workmanship has been discovered, fully as beautiful and well preserved and of the same period. Who knows but that still others may come to light?

4. *Medieval*

When we come into the Medieval period we find a different attitude toward the crafts. The people of this time did not have the clear, intelligent ideas of the Greeks

and Romans as to what they wanted done and how they wanted to do it. They were rather like the ancients in their lack of technical knowledge, but they made up for that lack in religious devotion. The Classic vases, figurines and jewelry had been made for the personal gratification of their owners, but the Medieval craftsmen plied their trades in the interest of the church. As in the arts of architecture, sculpture and painting, the difference between the crafts of Classic and Medieval times was caused by the rise of the Christian religion.

Romanesque crafts were scarcely more than left-overs from the Classic period. It was the crafts of Byzantine art that filled in the interim between the Classic arts of Italy and the Gothic arts of Northern and Western Europe. Byzantine art was Oriental in its tendencies, being made up of Greek art influence, which had permeated the East, and also of the arts of Persia and the Orient. The craftsmen of this period had small desire to work from nature; at least they had small encouragement to do so. Their religious dislike of images of any sort kept them away from realistic representations. They delighted in decorative patterns and formal designs, and above all in absolutely filling the space. Everything was crammed with decoration. The Cathedrals of Sta. Sophia and St. Marks were richly decorated with all sorts of crafts, and these elaborate effects were the product of fine craftsmanship.

If mosaics are to be classed as a craft instead of as painting, as they probably should be, they can be counted as the most important craft of the Byzantine period. They were made of small cubes of brilliant colored glass and were often set in a gold background. They were used chiefly to decorate the walls and domes of churches,

instead of to serve as pavements like the Roman mosaics. Christ the Good Shepherd was a favorite subject of mosaics. One very brilliant mosaic is the Empress Theodosia and Her Court at San Vitale, Ravenna.

With the building of the Gothic cathedrals came the guilds. Craftsmen became comrades and there was unity as well as individuality in their work. There also seemed to be a well-ordered relationship between the craftsman and his public. Though the names of the individual craftsmen are unrecorded, they wrought imperishable forms of beauty for their communities and for their times.

The outstanding English craftsman, William Morris, who in the nineteenth century revived the crafts of Medieval times, and who set up his own looms and his own print shop, was so impressed with the Medieval manner of craftsmanship that he said, "It is so much the best that it is the only one."

Great demands were made upon the craftsman by the church. His hangings and ornaments and vessels were all needed in her services. These crafts which were wrought five hundred years ago very much concerned the people of that time and were well-suited to their needs. They expressed the life and opinions of the time and in them was worked out the common man's view of his creed. They were vivid enough to take the place of reading and writing, which were the accomplishments of the very few.

The vaulted ceilings of the cathedrals with their fan-shaped carvings were the joy and inspiration of the people. It was what they got from the cathedrals that the people depended upon for their esthetic interest in life. The antique dealer in Quinney's, makes this typical confes-

sion, "I go to the cathedral to look at the roof, the finest bit of stonework in the kingdom. My thoughts just soar up into that vaulting. I feel like a bird o' Paradise. Our Cathedral is God's house and no mistake. My mind can't grapple with Him but it gets close grips with that fan vaulting, which He must have designed."

The art of stained glass developed in the Middle Ages along with Gothic architecture. The very oldest windows, dating from the eleventh and twelfth centuries, are today the most beautiful because of the clearness of the coloring and the simplicity and directness of the design. Glass is rather a fragile material, but when it does survive, it shows the enduring quality of its color. A few of the older windows are still intact. Three notable ones of this period are the East Window in the Cathedral of Poitiers, Our Lady of the Beautiful Window, at Chartres, and the Tree of Jesse also at Chartres.

The illumination of manuscripts is another instance of the crafts being put to the service of the church. Manuscripts were printed by hand, the initial letters were illumined and small water color pictures, or miniatures, were used as illustrations throughout. The bindings were made quite elaborate with metals and precious stones and enamels.

Interest in making manuscripts attractive had been very genuine even as early as Classic times. Ovid thus bemoaned the fate of his book which had been written in exile, "It was not adorned with the crimson juice of whortleberries nor were the titles marked with minium or the leaves scented with cedar oil, and there were no horns of ebony upon the front." In Medieval times, the height of ornamentation and illumination was reached

with attention focused almost entirely upon religious manuscripts.

The crafts were very much concerned with the making of books, not only with printing but also with binding and decorating. Some of them were very ornate with bindings made of leather or parchment and ornamented with gold and silver set with precious stones. In fact, many manuscripts, even in the Renaissance, were still done by hand, for some wealthy patrons declined to have anything to do with printed books. As far as their libraries were concerned, they preferred hand made books to the cheaper productions.

Hand made books meant work. The work of the scribe was considered of equal value to that of toiling in the fields. This is the way the scribe himself was supposed to feel about it when he wrote the word "finis" at the end of a manuscript. "You do not know what it means to write. It cramps your back, obscures your eyes, it breaks your sides and stomach. It is finished. Let it be finished, and let the writer go out for a drink."

The crafts, besides being employed in the service of Byzantine churches and Gothic cathedrals and monasteries, were also utilized by feudalism. It was during the Middle Ages that the feudal system was established, developed, and then overthrown. One of the uses of the crafts was in making armor for the knights. Sometimes the complete armor was decorated with reliefs, embossing, gilding, and etched patterns. Then there was also the crest to be decorated, and the coat-of-arms to be embroidered. This was the time when the crusaders were discovering the crafts of the East and there was a mingling of various interests and ideas.

5. *Renaissance*

There are several dates of important events in the fifteenth century which might have been chosen as the dividing line between the Medieval and Renaissance periods. The one that is usually accepted is the Fall of Constantinople, 1452. In the light of subsequent history, however, the date of the discovery of America would have been fully as appropriate. But the event that affected the arts and crafts most, and indeed the entire trend of human existence, was the invention of movable type for printing. The discovery of the art of printing occurred in England, France, Germany, and Italy at slightly different times during the fourteen hundreds, though exactly when and by whom the first invention came about has been a disputed question for more than 400 years.

The most beautiful of the hand-lettered manuscripts had been done in the last of the Medieval period immediately before the invention of printing, and they served as models for the early printers. During the fifteenth century, some of the finest results of the printer's art were obtained, because the printed books followed closely the tradition of the hand done manuscript and kept up a high standard of craftsmanship. In some instances the illumination was still done by hand.

In Italy there was great enthusiasm over Classic antiquities, and besides this interest in the past, the people were very much alive to what was going on about them. Science was discovering things which the Medieval period had lacked. There were many differences between this period and the Middle Ages. One important one was that the arts were not limited to the services of the

church, but their use was extended to the palaces, where living was ostentatious and luxurious.

All of the crafts were needed to equip the palaces and to satisfy the demands of the lords and nobles. The artist-craftsmen were kept busy making things for pageants and celebrations of various kinds, painting banners, and designing costumes and scenery. They made jewelry and furniture. They painted marriage chests and cabinets, as well as walls and ceilings.

The "botegas," or art shops, where the master artists were at work with their apprentices and assistants, were great gathering places for connoisseurs and patrons of art. The people were accustomed to having art in its various phases all about them; and they were intensely interested in what artists were doing.

Each kind of art in which this Renaissance period was interested achieved remarkable success. Some of the crafts such as stained glass were even overdone so far as good taste and suitability were concerned. The glass of this period lacks the intrinsic worth that the early glass had, for it was painted and leaded to give a naturalistic effect to the detriment of its decorative value.

In Medieval times, Gothic tapestries had been done for the beauty of the texture and the weaving. In the Renaissance, they affected an imitation of naturalistic painting and much of the texture and character of the original woven effect was lost.

Tapestries and also carpets were made on the Aubusson looms in central France and at the Gobelins and Beauvais ateliers near Paris. Arras, in French Flanders, was the center of the weaving industry where the most famous tapestries of the world were made.

One of Raphael's most important commissions was the making of the cartoons for what are now known as the Hampton Court tapestries. These tapestries were originally ordered for the Sistine Chapel. There were eleven of them illustrating incidents from the Lives of the Apostles. They were completed and sent to Rome in 1519. When Rome was sacked in 1527, they were carried off by the French soldiers. In 1553, they were restored with one piece missing. It is supposed to have been burned for the gold thread that was in it. In the year 1798, the tapestries were again carried off by the French and this time another one of them was burned. They were later recovered and placed again in the Vatican, where they still remain. This is what happened to the tapestries.

The cartoons, in the meantime, after they had been cut into strips for the convenience of the weavers, were cast aside, in the factory of Arras. About a hundred years after the tapestries had been made, Charles I of England got possession of seven of the original cartoons. He bought them at the suggestion of Rubens and had them repaired and placed in Hampton Court. Now they are in the Kensington Museum. A series of engravings has been made from the cartoons, and the tapestries themselves, have been copied many times.

Metal-crafts also, were thriving crafts of this period. Particularly did the craftsmen work in precious metals, gold and silver, combining them with valuable gems. Everyone has heard of Benvenuto Cellini, an Italian sculptor and craftsman of the fifteenth century. We are more familiar with him and his work than with any other craftsman because of his memoirs; in fact he is

known more generally through them than through his art. They give a most vivid picture of the roistering, adventurous and perilous life of the times, with plenty of commendation for himself thrown in.

Cellini was commissioned to make a gold salt cellar for Francis I. Designs were suggested for it by two of the literati of the time. After the artist had listened to their descriptions, he said, "You have spoken, I will do," and he then proceeded to make the salt cellar according to his own ideas. The following is quoted from his autobiography.

"I first laid down an oval frame work, considerably longer than half a cubit—almost two-thirds in fact; and upon this ground, wishing to suggest the interminglement of land and ocean, I modeled two figures, considerably taller than a palm in height, which were seated with their legs interlaced, suggesting those lengthier branches of the sea which ran up into continents. The sea was a man, and in his hand I placed a ship, elaborately wrought in all its details, and well adapted to hold a quantity of salt. Beneath him, I grouped four sea-horses, and in his right hand, he held his trident. The earth I fashioned like a woman, with all the beauty of form, the grace, and charm of which my art was capable. She had a richly decorated temple firmly based upon the ground on one side; and here her hand rested. This I intended to receive the pepper. In her other hand I put a cornucopia, overflowing with all the natural treasures I could think of. Below this goddess, in the part which represented the earth, I collected the fairest animals that haunt our globe. In the quarter presided over by the deity of the ocean, I fashioned such choice kinds of fishes and

shells as could be properly displayed in that small space. What remained of the oval I filled in with luxuriant ornamentation."

During this period also furniture making became an important craft. Up until this time, furniture had not received much attention; domestic crafts had consisted mostly of utensils and articles of personal adornment. Early Renaissance furniture followed the Gothic tradition. It was large and heavy with rectangular lines predominating. In Spain and Italy styles of furniture were very much alike. The *vargueos*, or writing desk, was the typical piece of furniture of Spain. In Italy the chest was the most important piece.

England was always proficient in domestic arts, but in this period, Charles II was trying to emulate the glory of the French monarch. It is in France that we notice the highest development of furniture, especially in the time of Louis XIV. He is called the grand monarch and his ideas are very elaborate. He made the Gobelins factories a governmental enterprise and, beside tapestries, furniture, metal work and jewelry were manufactured there. The furniture had metal mounts and was inlaid with mother-of-pearl and various woods, and also upholstered in tapestry and embroidery. All of this work was done by highly skilled workmen. Boule was the chief cabinet maker of this time and he was as well known as Chippendale was in England a century later.

6. *Modern*

Louis XIV had made France the art center of the world. Even Italian artists went to France for inspiration and ideas. Following him was Louis XV, and during his

reign styles became lighter and more graceful; in fact they were femininized. The influence of Madame Pompadour was felt in all of the crafts that pertained to the decoration of the royal palaces and the manners and customs of the court. Her name was applied to the style in which she wore her hair as well as to the designs of her silken gowns. She interested herself in the Royal tapestry looms and in the manufacture of Sèvres porcelain. She even decorated some of the ware herself. She was called the Queen of Rococo, which was the name given to the prevailing style of decoration, the motives of which were shells, garlands and knots of ribbon, roses, vases and baskets. It is to the credit of the reign of Rococo that it was also the Pompadour period. In this period there was a suggestion of the Chinese in furniture and china.

Under Louis XVI, Classicism was again introduced and with that influence, designs reverted again to simplicity and symmetry. The reason for the revival of Classic crafts and styles in interior decoration was the discovery of the buried cities of Pompeii and Herculaneum. Marie Antoinette was the feminine influence of this period, and everything with which she was concerned was dainty, and light and ornamental. The colors were cream and white and gold with touches of blue and rose. There was an intimacy and informality in the delicate details of the art of this period which was in keeping with the personality of the care-free queen who played dairymaid at Petit Trianon while the Revolution was smoldering in Paris.

In England, the reign of Queen Anne began in 1702, and crafts of Dutch design replaced the French and Italian influences of the previous period. With the

Georgian period, individual designers began to be recognized and crafts were known by the names of their makers instead of by the name of the reigning monarch. There was Grinnling Gibbons, the wood carver, Robert and James Adam, Chippendale, Hepplewhite, and Sheraton.

Oriental influence was apparent in this period, especially in English china, as, for example, the blue willow-ware pattern with the Chinese bridge and ship and temple, and the two doves and the weeping willow.

In the Victorian Age, the name of the queen instead of the individual craftsman was used. It was during Queen Victoria's reign, in 1851, that the Crystal Palace in London was dedicated to all the arts and sciences. Through it the crafts particularly were encouraged. This period was characterized by black walnut parlor sets with marble top tables, hand-made embroideries, brilliant chintzes for furniture covers and hangings, and the paisley shawls which the queen always gave as wedding presents.

I am the proud possessor of a piece of black walnut which was my grandmother's sideboard. I was so pleased when I finally had an available room large enough to shelter it that, in a fit of over-confidence, I sent for my most discerning friend to come and enthuse with me over it. And what do you think her comment was, at first glance without a moment's hesitation?—"Worst Victorian!" And I had to admit it. It was top heavy and overly ornate, it had little shelves and glued-on pieces, bulging ornaments and irregular scrolls and curves, a large mirror and a marble top. But the base was really adequate. There were three great medallions left in their

simple elegance and they saved the day, for they made a place at which to center the attention. In addition warm brown walnut is always good. I love the piece in spite of its suggestions of lambrequin and tidies and dust, and I still take pride in its suggestion of ancestral dignity.

So much for the sideboard, but the family hat-rack is different. It dates from the next generation back, my great-grandparents. It is genuine in material, trustworthy in craftsmanship, simple in form, and suitable to its use. It is a veritable hall tree. From its adequate foundation, it branches out in graceful curves which broaden in the center and then taper upwards as though it had literally grown from its firm base to its graceful top. It is made of mahogany polished to a satin finish and it is thoroughly capable of holding its burden of wraps, hats and umbrellas.

In America, crafts and taste in general have followed closely the line of political fortunes. Colonial crafts were decidedly influenced by English designs. There was a cessation in the crafts during the Revolutionary period and then the Georgian styles were revived again. The outstanding individual craftsmen were Duncan Phyfe and William Savery the cabinet makers, and Paul Revere, the silver smith and patriot. This was followed by a rapid industrial development until the Civil War which brought on another period of stagnation and the resulting reconstruction.

At the Philadelphia Exposition in 1876, the lack of beauty in the crafts was painfully apparent; but by the time of the Columbian Exposition in 1893, some artistic development was evident. It was not, however, what the visitors from other nations had expected. They were look-

ing for some strictly American productions not realizing that our background of culture through the arts and crafts had come, not from the Indian tribes who were the natives of the soil, but from our European ancestry. We had not only developed the crafts from our naturally inherited culture, but we had borrowed from Italian, French, Spanish, Dutch, and other styles.

Then the arts and crafts of America, and of other nations, were called upon to survive another ordeal of war. Again there was the art stagnation of war times followed by the reconstruction afterward. Now, since there is a cessation from the depredations of the Moloch of war, we are beginning to hear complaints of the Moloch of industry—the machine. But the coming of the machine is inevitable. Why therefore think of it as a Moloch at whose shrine everything is sacrificed? Think of it rather as a heaven-sent deliverer to free hands and minds for more generous production. The attention of the craftsman and designer may now be concentrated on the making of the design and the directing of the machine.

7. *The Ranking of Crafts with Other Arts*

The crafts have been treated last because they have generally been considered more lowly than the other arts. In truth they are more humble only in their service; more unassuming, but fully as worthy, and even more fundamental in the elemental art qualities of *selection, manipulation, and purposefulness*.

In ancient times the craftsman was the artist. Rude implements were gradually developed into things of beauty and efficiency through the use of new materials and improved designs. Classic art developed the crafts

side by side with all the other arts so that beauty pervaded all life. In Medieval times, crafts and arts combined their efforts to produce tributes to their God, and craftsmen wrought miracles in stained glass, carved wood, and gorgeous robes for Church officials and illuminated manuscripts. The Renaissance saw the crafts vieing with painting and the other arts in the preference of the people who were seeking the luxuries of life in sumptuous furniture, ornate clothing, fine toilet articles, exquisite tapestries, and delicate tableware.

The higher arts have tried to spurn the humble crafts in Modern times, but there is a trend toward the old Greek idea of bringing beauty into every phase of life and making art a thing of multiplicity that greets us in the form of pottery, batik, jewelry, furniture, as well as skyscraper, monument, and mural decoration and the printed page.

If you take to the crafts in practice as well as in use whatever line you want to follow, you will find someone who has traveled the road before you and who is ready to take you by the hand and show you the way. The crafts' advantage over the other arts is that they may be done by many people and possessed by all people.

BEAUTY

1. What is Beauty?
2. Beauty—
 - A. Ancient
 - B. Classic
 - C. Medieval
 - D. Renaissance
 - E. Modern
3. Conclusion

CHAPTER XVIII

BEAUTY

1. *What Is Beauty?*



THOUGHT I should surely quote Aristotle or Plato, Ruskin or Pater when I came to this final chapter, but I have decided on this from George Cram Cook, instead.

*I saw a rock
And a cloud
At a moment when things reveal their nature.*

*The rock remaining
With the kind of beauty that remains*

*The cloud passing
In passing beauty.*

We have led a long and diligent search through the pages of this book for beauty, but I am not sure even in this final chapter that beauty is ready to come at our bidding. Beauty is an elusive thing, a precious and rare thing. When you have described it fully, when you have applied research and technique and science and rule to it, by these very processes you may have destroyed it. When you have turned beauty round and round, pointed

out each attribute, demonstrated all that is expected of it and explained its every quality, then you have given it too much handling, and just as you think you have attained it, you find nothing left but a crushed and crumpled shell.

So I am afraid that I cannot answer the question that is placed at the heading of this chapter, "What is beauty?" I can only tell some of the things that beauty does, what happens when beauty is concerned. Homer did not describe Helen, he only told us how she affected certain people and what came of it. He was content, and his readers also, with the statement that she was the most beautiful woman in the world.

There is one definite thing that is known about beauty however, and that is eternal fitness. When a sailor says of a ship, "she's a beauty," he means that she is fit, that all of her parts are in perfect condition, that she is capable and strong and well-ordered. A race horse is "a beauty" when he shows that he is built for speed, when he is slim and lithe and sleek and his muscles correlate in swiftness and grace of movement. A beautiful car is one that has good lines and color and, as I have heard a fond dealer say, "a sweet running engine."

Custom plays a large part in standards of beauty, for ideals change with the times and even with the individual. Helen might not have appealed to a modern movie director at all, and, to us an automobile of ten years ago is far from beautiful—they make them fitter now. Also the expression of beauty changes. The beauty of primitive works of art only becomes apparent to those who interest themselves in it, and many modern works of art

are called ugly because the beholder will not look behind the curtain of unfamiliarity and grasp the underlying truth.

The qualities of beauty are adaptable to different times and needs and are made visible and tangible in various mediums. In architecture, beauty is an embellishment to structural utility. In sculpture, beauty is an end in itself. The beauty of painting is in the color and form. In the crafts, beauty is builded upon the foundation of purposefulness. Traces of beauty can be found all through the history of man. In fact that is what man is here for, to realize the presence of beauty, even if he is not one of those who search out beauty and who present it in some of its various forms.

Beauty at times seems changeable and difficult to understand. Beauty is often shrouded in mystery, obscured by the curious and fanciful, or superseded by some interloper, which is but a passing fad. But always it has been the aim of art to attain beauty through *careful selection, skillful manipulation and purposefulness*.

2. Beauty—

A. Ancient

The crafts were the leading art in the Ancient period and they were often only useful. It was not a question of how to make things beautiful, but of how to make them at all. Stones and mineral substances were formed into articles of use and defense or objects of adoration and worship. The hunter made for himself a spear head of chipped stone, the woman at the fireside made a vessel of clay to cook the food in and a container to hold what

remained over. Stones were piled up to mark the place where good had befallen, and amulets were worn to ward off evil. At first any elaboration of these articles was careful and arduous and did not show much imagination, but there was a trace, for there can be no beauty until there is some imagination.

With these first simple arts of utility and worship, technical beauties began to develop, and symbols, telling quite clearly and concisely what the artists wanted to express in things that the people needed and in terms that they understood.

Among Egyptians beauty was a matter of arbitrary authority. Red was used to indicate men and women; the men were redder than the women. Prisoners were yellow. The rulers were large and the people small. A circle stood for the sun, a serpent for evil, vultures' wings for death. The expression of beauty was standardized. It was regulated by the power of the king and done to the glory of the king. Thus during the Ancient period, the expression of beauty developed from the urge of necessity and the imaginings of magic to a controlled science.

B. *Classic*

Sculpture was the leading art of Classic times and perfection the goal of its classic beauty. In visualizing Classic art one sees first the sculpture and then the architecture with just a dash of color thrown in. In their incipency, these three—architecture, sculpture, and painting—were a satisfying unity, now they are thought of apart, and each art seems quite self-sufficient in its detached condition.

The Helen legend is an allegory of the Greek idea of beauty. The Greeks had fallen under the divine spell of beauty and they accepted this beauty as a direct gift of the gods. The price they paid for its attainment was quite inconsequential, even though it was a seven years' siege of Troy.

Among the Greeks beauty was expressed in natural flowing curves and polished surfaces. The "canon" of Greek art was more perfect than nature herself, and even today the sculptor goes to the Greeks for the best in his art. The Greek idea of beauty was exaltation of bodily freedom and the glorification of physical perfection. It was cold and impersonal, pure and reserved, but perfect. The proportions were perfect, the finish of the surface was perfect, the equanimity was perfect. The standards of beauty were high and the result was perfection—as Greeks saw it.

Among the Romans magnificence greatly predominated. Their triumphal arches and lofty columns were built for size, pomp and show. But the Romans also knew a beauty beside that of grandeur and power, for today, wherever Roman ruins are found, there are beautiful surroundings. They recognized a beautiful landscape and appreciated a beautiful setting for their massive constructions.

C. Medieval

Beauty was expressed in the Middle Ages by the towers and spires of architecture. Architecture was the ruling art of Medieval times as sculpture had been of Classic times. Medieval ideas of art were various because of the vicissitudes through which civilization was passing.

There were at least three distinct types of art, and of beauty, in the Middle Ages: Byzantine, Romanesque and Gothic, and these were expressed in different forms according to conditions.

Byzantine ideas of beauty were influenced by the Oriental; therefore Byzantine art was rich, decorative and conventional. It was vivid in color and abstract in design. Romanesque art was made up of the leftovers of the Classic period, but it can hardly be said that it was an improvement on Classic beauty in any way. It was too much influenced by precedent. It was the Gothic art that was typical of Medieval beauty. It was different from all the beauty that had gone before, being inspired by a new spirit, founded on a new faith, and expressed in great freedom and originality.

D. *Renaissance*

Painting was the chief mode of the expression of beauty in the Renaissance. It was a medium that was flexible, easily manipulated, and well-suited to the temperament of the times. The term Renaissance, suggests the attributes of youth, interest, enthusiasm, and these were adequately expressed only in bright colors. This was a time of the development of great personalities because originality of ideas and individuality of expression were given free rein. The old idea of Classic beauty was resurrected, and with the diminishing powers of Medieval symbolism, there came again to art, naturalism. It was the age-worn combat of the flesh and the spirit, and, in the High Renaissance the flesh won, as it had done in the Golden Age of Greek art. In Classic times the

pagans overdid nature; in Medieval times the Christians turned their backs on it; but the makers of the Renaissance rejoiced in it.

The exciting discoveries of the Renaissance were sufficient to cause unrest and uncertainty everywhere. The travels of Marco Polo brought Oriental influence to the Occident. Spanish navigators gathered treasures of riches from all over the known world. English merchant adventurers brought together art products from widely distributed territories. It is difficult to classify the ideals of beauty under such broad influences as those of the Renaissance.

There were many different schools of art, especially in Italy where the Renaissance flourished in the highest degree—the Paduans with their strict ideas of conformity, the Florentines with their thought, the Umbrians with their spirituality, and the Venetians with their love of display. In fact, it becomes more and more difficult to classify beauty as a whole according to the various art periods.

E. *Modern*

When we start out to discuss Modern art we are surprised at the distance into the past that it takes us. In the beginning of this book we dated the Modern period from 1700; that was when Louis XV was directing the style of his rich, graceful interiors, and Watteau and Boucher were painting court-life as they saw it. Long after that, came the Barbizons and the Impressionists. In England Van Dyck and Gainsborough and Reynolds were painting portraits. Then the Victorian age followed

and the Pre-Raphaelites. In America this Modern period extends from Colonial art, through Revolutionary art, on down to the present.

Some day this Modern period will have to end or be given another name and a contemporary period added. In fact, we are adding it now, and further than that, you and I need not be deeply concerned, but may content ourselves with the fact that all of these periods were contemporary once.

From this review of the various periods we must certainly come to the conclusion that modern beauty has a complete background, if it avails itself of what came before, for that includes the naturalism of the Renaissance, the freedom of the Middle Ages, the perfection of the Greeks, the resourcefulness of the ancients, the symbolism of the ages. The wonder is that the result is no better instead of that it is no worse. I must admit the weakness of sometimes reflecting on the beauties of "the good old times."

Modern art is abrupt and energetic, forceful and alive, swift and clear, crisp and speedy. The speed is expressed in the fact that beauty is revealed in a passing glance; it is simple in treatment and direct and forceful in its appeal. In that respect, it is something like the Primitives, as it is also in the fact that it invites you to go deeper.

Indeed the modern idea is much harder to express than symbolism and naturalism and imitation. The modernists are making more of an effort and have a more difficult task. They are urging the beholder to go beyond the threshold that they may give him a new sensation and awaken an emotion that he has not been able to attain

for himself. Propaganda for contemporary art is everywhere, and the public is beginning to understand it and to like it. Now the danger is that they will accept it as a whole, without discretion or discrimination, and we should here issue a reminder that at present this contemporary age does not have the advantage of elimination. It still requires sifting to get the proper evaluation.

3. Conclusion

We have found in our search for beauty, "*the kind of beauty that remains*" and "*passing beauty.*" The beauty of rock and the beauty of the cloud. The one remaining from period to period as a foundation for the next to build upon, and the other passing as each age comes and goes.

But, passing or remaining, we have found beauty everywhere and in every time. It is the urge of beauty that brought architecture up from the merest den to the perfection of a Greek temple, and decoration from the bison incised on the walls of a cave to Sargent's Prophets in the Boston Library.

In this following after beauty, sometimes we have been rushing madly on and sometimes loitering here and there for the merest glimpse or the slightest presentation, a glance, a word of greeting, and a wave of farewell.

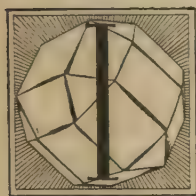
In the search for beauty, the pot of gold is not all at the rainbow's end, for coins are scattered all along the way; sometimes they have been found in little piles, sometimes they are thickly strewn and again scattered widely. They have been examined, used when necessary, and then put back as bright and shining as before.

After this Introduction I hope that you will have a definite and tangible idea of art, as though it were a

shining coin or a blue glass paper-weight; something that you can hold in your hand and lovingly turn over and over; something that is beautiful and useful and that will remain in your memory. Much handling of beauty does not impair its polish, much fondling only burnishes the gold, and frequent meeting but strengthens the affection.

ADDENDA

ADDENDA



IN ELECTING to include under this title such a broad range of subject matter, I have not intended to infer that there has been included here everything there is to know about art. I have only been en-

deavoring by this Introduction to direct your attention to the mass of good things that have already been said and done.

In art we learn by seeing and doing. No book of instruction nor any amount of reading can take the place of seeing the actual works of art, and seeing them over and over again. Of course the ideal way is to become familiar with the originals in museums and galleries, but it is only a few who have that privilege to any great extent. Most of us have to content ourselves with prints and reproductions.

If you are one of those who learn by doing you will want to know about materials and processes. You will learn of these from the schools you attend; from other artists and pupils; from art dealers and advertisements. Also from your own ingenuity you will find out what is the best material and what is the best way for you to

use it. There is such a thin line of demarcation between art and science that artists are inclined to discover their own materials and invent their own processes.

In this Addenda are given practical suggestions for gathering illustrations for this book, which should be very numerous; as well as an extensive bibliography of reference material given chapter by chapter. This additional material has been compiled with the hope that you will consider this book as only an introduction, and that you will further your acquaintance with the particular phase of art which interests you most.

With the Addenda I have included what I am pleased to call a Dictionary Index, in which the dates of the life of each artist follow the name, and the unusual terms are defined. This, together with the three general divisions, Theory, Practice, History, under which the main body of the material has been grouped, and the analytical outline which accompanies each chapter, should make the information herein contained readily available.

Illustrative Material: For general use throughout all of the chapters.

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CHAPTER I

ART

Illustrative Material: The blue glass paper-weight or some such familiar object. Illustrations, except the very general ones, should go under the specific titles of the other chapters.

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 millan
 Renaissance in Italy, John Addington Symonds, 1897, Scrib-
 ners
 Primer of Modern Art, Sheldon Cheney, 1924, Boni and Live-
 right

CHAPTER II

FORM

Illustrative Material: Something that can be handled and felt around like a piece of pottery, a globe or a ball. Outline drawings of the human figure. The human form in Greek sculpture.

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- Figure Sketching, Bernice Olivia Oehler, 1926, Bridgman
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- Bridgman's Life Drawing, George B. Bridgman, 1924, Bridgman
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- Constructive Anatomy, George B. Bridgman, 1920, Bridgman
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CHAPTER III

COLOR

Illustrative Material: Either buy or make for yourself a color wheel; then make a value scale in neutral. By extending horizontal lines between each color of color wheel the values will correspond to the pure colors as follows: High Light—yellow, Light—yellow-orange and yellow-green, Low Light—orange and green, Medium—red-orange and blue-green, High Dark—red and blue, Dark—red-violet and blue-violet, Low Dark—violet. Intensity scales should then be made: without changing value; by changing value; by mixing two complements. Have for your portfolio, paintings repro-

duced in color by Titian, Giorgione, Reynolds, Correggio, Andrea del Sarto, Turner, and Vermeer, as well as the modern colorists.

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 Color in Everyday Life, Louis Weinberg, 1918, Dodd, Mead
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 The Painter's Palette, Denman Ross, 1912, Houghton Mifflin
 More Color for You, J. B. Welling, 1927, Abbott Educa. Co.

CHAPTER IV

DESIGN

Illustrative Material: Collect motifs of leaves, fruits and flowers; ensigns, crests, love knots, cupids, gargoyles, and dragons. Ancient, primitive pottery designs, the lotus flower and the Nile key; Classic, Greek borders and acanthus leaves; Medieval, early Christian symbols and mosaics; Renaissance, jewelry and ornaments; Modern angles, triangles, and mechanical motives. Oriental designs. Period costumes.

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 Romance of Design, Garnet Warren, H. B. Cheney, 1926,
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 Grammar of Ornament, Owen Jones, 1910, Quaritch
 Styles of Ornament, Alexander Speltz, 1923, Regan
 Indian Decorative Designs, Pedro Lemos, 1926, Davis Press
 Chinese Art, R. L. Hobson, 1929, Macmillan
 Oriental Decorative Designs, Pedro Lemos, 1927, School Arts
 Magazine
 A History of Costume, Carl Kohler, 1929, G. Howard Watt
 The Psychology of Dress, Frank Alvah Parsons, 1920, Double-
 day, Page

CHAPTER V.

PERSPECTIVE

Illustrative Material: Hobbema's Avenue of Middle-
 harnis. Make a collection of examples of perspective in
 photographs and magazine illustrations and indicate on
 them the horizon line and vanishing point. For aerial
 perspective collect colored reproductions of atmospheric

effects. Jules Guerin Series. Joseph Pennell Series. Work of Uccello, Francesco, Signorelli, Masaccio, Mantegna, and Dutch Little Masters. Special examples: Fifth Avenue, May, 1917, Hassan. Paris Boulevards, Renoir. The Village Road, Cezanne. The Corn Fields, Constable. Battersea Bridge, Whistler. Garden in Arles, Van Gough. The Mill in Winter, Redfield. The Last Supper, Da Vinci.

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 Freehand Perspective and Sketching, Dora Miriam Norton, 1925, Bridgman
 Elementary Freehand Perspective, Dora Miriam Norton, 1924, Bridgman
 Perspective for Art Students, Richard George Hatton, 1910, Scribners
 Simplified Mechanical Perspective, F. F. Frederick, 1909, Manual Arts Press
 Practical Drawing, Edwin George Lutz, 1915, Scribners
 Drawing for Beginners, Dorothy Furniss, 1928, Bridgman
 Freehand Drawing, A. K. Cross, 1895, Ginn (o.p.)
 Essentials of Perspective, L. W. Miller, 1892, Scribners
 Modern Perspective, William Robert Ware, 1900, Macmillan
 Manual of Engineering Drawing for Students and Draftsmen, T. E. French, 1924, McGraw

CHAPTER VI

ILLUMINATION

Illustrative Material: Examples of architectural illumination. Effect on forms as cylinder, cube, globe, etc.

The Processional Frieze of the Parthenon. Chiaroscuro. Notan. Illuminated Manuscripts. Stained Glass Windows. Paintings by Giotto, Ghiberti, Masaccio, Fra Angelico, Fra Filippo Lippi, Leonardo da Vinci, Titian, Constable, Vermeer, Peter de Hooch, Willem Maris, Whistler, Claude Lorrain, Rembrandt, Correggio, Manet, Monet. Specific Examples: The Herd in Sunshine, Emil Claus. Ulysses Deriding Polyphemus, and The Fighting Temeraire, Turner. La Notte, Correggio. The Light of the World, Holman Hunt. Haystacks, Rouen Cathedral, and Westminster, Monet. Two Sisters of Valencia, Sorolla. Electric Light Signs. Theatre Spot Light Effects. The Clavilux.

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Light and Shade, A. K. Cross, 1897, Ginn (o.p.)
Shades and Shadows, William Robert Ware, 1913, Int. Text-
book Co.
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Scribners
French Impressionists, Camille Mauclair, 1903, Duckworth
Manet and the French Impressionists, Theodore Duret, 1910,
Lippincott
Stage Lighting for Little Theatres, C. H. Ridge, 1925, Hefner

CHAPTER VII

COMPOSITION

Illustrative Material: Make an adjustable finder 3" x 4", take large pictures with much detail and locate as many small units of composition as possible. Landscapes are particularly suitable for this analysis. Examples of different forms of composition: Rectangular—The Artist's Mother, Whistler. The Angelus, Millet. Madame Recamier, David. Pyramidal—Madonna of the Harpies, Andrea del Sarto. Descent from the Cross, Rubens. The Artist and her Daughter, Madame Vigée Le Brun. Round—Madonna of the Chair, Raphael. A series of round Madonnas, Botticelli. Holy Family, Michelangelo. Lunette—Pieta, Francia, Lamentation, Tintoretto. Lunettes in the Iowa State Capitol Building, Kenyon Cox. Octagonal—Sistine Madonna, Raphael. St. Helena, Paolo Veronese.

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 Composition, Cyril G. Pearce, 1929, Scribners
 Practical Pictorial Composition, E. G. Lutz, 1926, Scribners
 Pictorial Composition, Henry R. Poore
 Figure Composition, R. G. Hatton, 1905, Scribners
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 Twelve Great Paintings, Henry Turner Bailey, 1913, Prang

Chapters on Composition in:

Drawing Made Easy, Joseph Cumming Chase, 1919, Clode
 Principles of Elementary Drawing, Edwin George Lutz, 1915,
 Scribners

CHAPTER VIII

TECHNIQUE

Illustrative Material: Types of Architecture. Sculpture of various styles and materials. Examples of drawing and painting in the different mediums; fresco, oil, water color, pastel, pencil, and charcoal. Etchings. Wood Block Prints. Lithographs. Crafts of various kinds.

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- Plaster Casts and How They Are Made, Frank F. Frederick,
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 Lippincott
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 Solomon J. Solomon, 1910, Lippincott
- Technique of Painting, Charles M. Vauthier, 1912, Putnam
- Art of Painting in Pastel, L. Richmond, J. Littlejohns, 1927,
 Rudge

First Steps in Water Color Painting, Sir Arthur Church, 1915,
Seeley Service

Woodblock Printing, Frank M. Fletcher, 1916, Pitman

Art of Lithography, Henry J. Rhodes, 1924, Van Nostrand

Etching, Drypoint, Mezzotint, Hugh Paton, 1909, Raithby,
Lawrence

Metalcraft and Jewelry, Emil F. Kronquist, 1926, Manual
Arts Press

Potter's Craft, Charles F. Binns, 1922, Van Nostrand

The Goldsmith of Florence, Katherine Gibson, 1929, Mac-
millan

CHAPTER IX

REPRESENTATION

Illustrative Material: A collection of portraits: Mona Lisa, Ariosto, Francis I, Charles I, Phillip II, Lavinia, Phillip IV, Baltazar Carlos, Infanta Margarita, Erasmus, Henry VIII, Anne Boleyn, self portraits of artists and the work of the English portrait painters. Landscapes by: Ruisdael, Hobbema, Constable, Claude Lorrain, Rousseau, Corot, Diaz, Dupré, Daubigny, Inness. Marines by: Mesdag, Meyer, Turner, Homer, Carlson, Woodbury, Dougherty, Waugh, Ritschel. Genre: Little Dutch Masters. Animals: Snyder, Fyt, Maris, Jordaens, Potter, Mauve, Troyon, Landseer, Rosa Bonheur. Still-Life: Mantegna, Boucher, Chase, Brangwyn, Cezanne.

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 Early American Portrait Painters, Cuthbert Lee, 1929, Rudge
 The Art of the Miniature Painter, G. C. Williamson, P.
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 Animal Sketching, Alexander Calder, 1926, Bridgman
 Art of Still-Life Painting, Herbert Furst, 1927, John Lane
 Pots and Pans, or Studies in Still-Life. A. E. Bye, 1921,
 Princeton Univ. Press

CHAPTER X

INTERPRETATION

Illustrative Material: A collection of symbols. Religious subjects: Nativity, Madonnas, Flight into Egypt, Paradise, Last Judgment, Passion Week, Last Supper, Assumption, Transfiguration, etc. Mythology and Allegory. Great Historical Paintings. Idealistic Paintings and Caricatures. The work of modern cartoonists and commercial artists.

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 A Short History of Italian Painting, Alice Brown, W. Rankin,
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 Carolina Press
 Modern Painting, Willard Huntington Wright, 1915, Dodd,
 Mead
 Cubists and Post-Impressionism, Arthur J. Eddy, 1919,
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CHAPTER XI

CREATION

Illustrative Material: Giotto: Life of St. Francis, Vows of Chastity, Poverty, Obedience, Last Judgment, Annunciation. Michelangelo: The Sistine Ceiling, Tombs of the Medici, Day, Night, Morning, Evening, Moses, David. Rembrandt: The Anatomy Lesson, Night Watch, Syndics, Portraits, Etchings. El Greco: The Burial of Count Orgaz, The Holy Family, Pentecost. Rodin: Age of Bronze, Man with the Broken Nose, The Thinker, John the Baptist, The Burgesses of Calais. Cezanne: Still-Life.

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- Cezanne, Roger Fry, 1928, Macmillan
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CHAPTER XII

DECORATION

Illustrative Material: Motives of Naturalistic Decoration, Conventional Borders, and Abstract Designs. Examples of Period Furniture.

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- New Dimensions; the Decorative Arts of Today in Words and Pictures, Paul Theodore Frankl, 1928, Payson Clarke

CHAPTER XIII

CORRELATION

Illustrative Material: Poems: Markham: The Man with the Hoe. Shelley: Ode to a Grecian Urn. Browning:

Andrea del Sarto, Fra Filippo Lippi, The Bishop Orders His Tomb, In a Gondola, The Statue and the Bust, Youth and Art, Pictor Ignotus, Old Pictures in Florence, My Last Duchess, Love Among the Ruins, Beside the Drawing Board, A Likeness. Examples of the work of modern illustrators and commercial artists.

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 Art and the Machine, A. Phillip McMahon
 New Backgrounds for a New Age, Edwin Avery Park, 1927, Harcourt Brace
 Art in America, Suzanne La Follette, 1929, Harpers

CHAPTER XIV

ARCHITECTURE

Illustrative Material: The poem called Michelangelo by Longfellow, beginning:

“Ah, to build, to build!
That is the noblest art of all the arts.”

Pyramids of Egypt, Buildings of the Athenian Acropolis and the Roman Forum. French and English Cathedrals. Palaces. State Capitols. Skyscrapers.

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- Skyscrapers and the Men Who Build Them, W. A. Starrett,
1928, Scribners

CHAPTER XV

SCULPTURE

Illustrative Material: Fifty well-known examples of sculpture: Scribe, Sheik el Beled, Ramofer, Egyptian Lady, Winged Bull, Wounded Lioness, Architect with a Rule, Nike of Delos, Zeus, Athena, Hermes, Fates, Discobolus, Doryphorus, Diadumenus, Amazon, Hercules, Nike of Paenionius, Venus de Milo, Victory of Samothrace, Niobe, Dying Gaul, Laocoön, Boy with Goose, Thorn Boy, Alexander, Pericles, Apollo Belvedere, Diana of Versailles, St. George, Bronze Horses, Seated Boxer, Marble Faun, Demosthenes, Coleoni, Gattamelata, Slave, Moses, Lorenzo, Perseus, Mercury, Marseillaise, Joan of Arc, Voltaire, Peace of God, Death and the Sculptor, Age of Bronze, Hand of God, Lincoln, Miner.

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 Phidias (blank verse) John Galen Howard, 1929, Macmillan
 Six Greek Sculptors, Earnest A. Gardner, 1915, Macmillan
 Florentine Sculptors of the Renaissance, Wilhelm Bode, 1928, Scribners
 Italian Sculptors, William G. Waters, 1926, Methuen
 Sculpture of Today (2 vols.), Kington Parks, 1921, Scribners
 The Reminiscences of Augustus Saint-Gaudens, Homer Saint-Gaudens, 1913, Century
 Famous Sculptors of America, L. Walker McSpadden, 1924, Dodd, Mead
 The Spirit of American Sculpture, Adeline Adams, 1929, National Sculpture Society
 History of American Sculpture, Lorado Taft, 1924, Macmillan

CHAPTER XVI

PAINTING

Illustrative Material: One hundred Painters: Giotto, Duccio, Orcagna, Uccello, Masaccio, Vivarini, Bellini, Giorgione, Fra Angelico, Fra Filippo Lippi, Filippino Lippi, Ghirlandajo, Mantegna, Tintoretto, Veronese, Verrochio, Botticelli, Francesco, Francia, Perugino, Van Eycks, Bartolommeo, Leonardo, Michelangelo, Raphael, Titian, Del Sarto, Correggio, Rubens, Rembrandt, Hals, Memling, Dürer, Holbein, Velasquez, El Greco, Jordaens, Vermeer, De Hooch, Maes, Mauve, Israels, Van Dyck, David, Stevens, Scheffer, Zuraban, Goya, Sorolla, Pissaro, Primiticcio, Hobbema, Ruisdael, Constable, Poussin, Lorrain, Le Brun, Boucher, Watteau, Fragonard, Chardin, Greuze, Ingres, Gericault, Delaroche, Rousseau, Millet, Breton, Holbein, Hogarth,

Reynolds, Gainsborough, Romney, Lawrence, Raeburn, Turner, Whistler, Burne-Jones, Rossetti, Watts, Stuart, Sully, Inness, Vedder, Abbey, de Chavannes, Sargent, Chase, Duveneck, LaFarge, Hassan, Monet, Manet, Renoir, Ingres, Carlson, Brangwyn, Brush, Homer, Henri.

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CHAPTER XVII

CRAFTS

Illustrative Material: In the Crafts there is a chance to make collections of anything that suits one's fancy; useful, beautiful, or curious; from postage stamps to Persian rugs. The following bibliography has been compiled as a help in making these collections.

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 millan
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 Pottery and Porcelain of the Renaissance and Modern
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 chain) 1912, Little
 The Chintz Book, Percival MacIver, 1923, Stokes
 Candle Days, Marion N. Rawson, 1927, Century
 Geography of American Antiques, L. Van A. Guild, 1927,
 Doubleday, Doran

CHAPTER XVIII

BEAUTY

Illustrative Material: Your own idea of the beautiful in outstanding arts of each period: Ancient—crafts. Classic—sculpture, Medieval—architecture, Renaissance—painting, Modern—industrial arts.

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INDEX

INTRODUCTION TO ART

INDEX

A

Abbey, Edwin Austin (1852-1911), 390.
Absorption Theory, 45-46
Academic, 27, 29, 70, 112
Acanthus, 80, 299
Acropolis, 296-303, 329
Actual, 23-24, 38, 39, 90, 94, 128
Adam Style, 259, 267, 418
Advertising, 289-90
Aerial perspective, 88-89, 98, 129
Aesthetics, *see* Esthetics
After-Image Theory, 46, 53
Age of Bronze, Rodin, 337, 349
Age of Innocence, Reynolds, 179, 386
Ages, The, 6, 7, 9
Agesander (ab. 80 B.C.), 337
Agoracritus (ab. 440 B.C.), 330
Albertinelli, Mariotto (1474-1515), 366
Alcamenes (ab. 444 B.C.), 330, 338
Alexander the Great, 143, 211-12, 336-337
Alexander, John W. (1856-1915), 157-8
Alhambra, 263, 275
Allegory, 209-11, 225
Allegory of Spring—Botticelli, 36, 210, 362
Amazon, 328, 329
American, 12, 388-391, 419-20
Amiens Cathedral, 310, 340
Amphora (storage jar), 404
Analogous, 53, 129
Anatomy Lesson, Rembrandt, 36, 177, 231-2, 376
Ancient, 6-8, 74, 148-9, 293-7, 321-3, 325, 400-3
Angelico, Fra (1387-1455), 25, 113, 228, 360, 365, 392
Angelus, The—Millet, 36, 384
Animals, 192-4, 224, 248, 348-9
Anthemius of Thralls (ab. 532 A.D.), 307
Apelles (ab. 330 B.C.), 35, 160, 211
Apollo and the Muses—Romano, 36, 208

Apollo Belvedere, 338
Apoxomenus, 170, 336
Arch, 9, 141, 151, 304, 305
Arch of Titus, 339
Archaeology, 14, 148, 259, 280, 295
Archaic, 325-6
Architect with Rule, 323
Architecture, XIV, 9, 15, 16, 105, 148-52, 291-316
Ariosto—Titian, 176, 371
Art, I, 3-17
Artists, 15, 24, 25, 44, 47, 128, 199-200, 222, 356, 403
Assisi, 128, 225, 358
Assumption of the Virgin—Titian, 207
Assyrian, 8, 9, 150
Athena, 153, 300-1, 324, 329, 405
Athena and Poseidon, 332
Athenodorus (ab. 80 B.C.), 337
Athens, 397-303, 337
Atmosphere, 55, 91, 92, 98, 115, 120, 184
Augustus, 306, 339
Aurora—Guido Reni, 209
Automobile, 39, 76, 288
Avenue of Middleharnis, 36, 87-8, 101, 185

B

Bacchus and Ariadne—Titian, 209
Backhuysen, Ludolf (1631-1708), 189
Balance, 30, 66, 70-71, 74, 78, 79-81, 138, 152
Banquet of the Civic Guard—Vander Holst, 380
Baptism of Christ—Verrocchio, 368
Barbizon School, 118-19, 188, 384
Baroque, 247, 260, 261, 381
Bartolommeo, Fra (1475-1517), 366
Barrias, Louis Ernest (1841-1905), 349
Barye, Antoine Louis, (1796-1875), 349
Basilica, 229, 307, 309, 312
Basketry, 16, 162, 401

- Battle of Issus, *see* Darius and Alexander
 Battle of St. Egidio, Uccello, 97, 212, 359
 Beauty, XVIII (425-434), 11, 26, 28, 37, 152, 258, 287
 Beechey, Sir William (1753-1839), 179
 Beethoven, 275-7
 Bellini, Giovanni (1428-1516), 361, 366, 371
 Bible, 21, 203, 205, 208, 347
 Birth of Venus—Botticelli, 202, 362
 Black, 22, 46, 49, 54, 116, 288
 Blake, William (1757-1827), 223
 Blue, 3, 45, 46-48, 51, 52, 55-6
 Blue Boy—Gainsborough, 36, 179, 386
 Boar Hunt—Snyders, 192
 Boethus (ab. 320 B.C.), 339
 Bologna, Giovanni da (1524-1608), 347
 Bonheur, Rosa (1822-1899), 193, 384
 Bonnat, Leon (1833-1922), 355
 Borgognone, Stefano (ab. 1460), 366
 Bosch, Hieronymus (1518), 217
 Botega (a studio shop), 413
 Botticelli, Sandro (1446-1510), 36, 118, 140-141, 202, 210, 362, 365, 382, 392
 Boucher, François (1703-1770), 179, 194, 265
 Bougereau, William Adolphe (1825-1905), 205, 384
 Boy with the Rabbit—Raeburn, 386
 Boy with the Goose—Boethus, 339
 Bramante, Donato (1444-1514), 312, 366
 Brangwyn, Frank (1867-), 194
 Bramantino, Bartolomneo (?-ab. 1535), 366
 Breton, Jules (1827-1906), 216, 384
 Broken Pitcher, The—Greuze, 382
 Bronze, 7, 39, 155-56, 161, 320, 336, 405
 Bronze Horses, 307-8
 Brower, Adrian (ab. 1605-1638), 191
 Browning, Robert, 190, 274-5, 372
 Brunelleschi (1377-1446), 97, 312, 344
 Bull, The—Paul Potter, 192-3
 Burgesses of Calais, 348
 Burial of Count d'Orgaz—El Greco, 235
 Burne-Jones, Sir Edward (1833-1898), 205, 211, 387
 Butades (ab. 600 B.C.), 321
 Byzantine, 10, 12, 13, 75, 94, 109, 224
 Byzantium, 10, 307, 340

C

- Callicratus, (ab. 440 B.C.), 300
 Calumny—Botticelli, 362
 Campanile, Giotto, 128, 225
 Campo Santo, 308, 387
 Canova, Antonio (1757-1822), 349
 Canterbury Cathedral, 310
 Cantorio, Lucca della Robbia, 346
 Canon, 30, 328, 429
 Canvas, 47, 134, 157, 221
 Caricatures, 216-17
 Carlson, John F. (1875-), 190
 Carlyle—Whistler, 180
 Carracci, Annibale (1560-1609), 379
 Cartoon, 217, 414
 Caryatide's, 303
 Castagna, Andrea (1390-1457), 365
 Casteret, Norbert, 321
 (St.) Cecelia—Carlo Dolci, 379
 Cella (enclosed chamber of Greek temple), 299, 301, 332
 Cellini, Benvenuto (1500-1571), 25, 155-56, 348, 414-15
 Cena (supper or feast), 205, 208
 Centaurs and Lapiths, 331
 Ceramics (pottery that has been through the fire), 160-1
 Cezanne, Paul (1839-1906), 195, 238-40
 Chaos, 4, 10, 21, 63, 221
 Chapu, Henri (1833-1891), 349
 Chardin, Jean—Batiste (1699-1779), 382
 Chartres Cathedral, 109, 340, 410
 Chase, William (1849-1916), 24, 173, 195, 221-2, 355, 390,
 Chester Cathedral, 310
 Chiaroscuro (clear-obscure), 107-8, 231, 375
 Chinese, 77, 90, 98-99, 267
 Christian, 10, 12, 34, 75, 109, 203-5, 307, 340
 Christy, Howard Chandler (1873-), 33
 Church, Frederick E. (1826-1900), 390
 Chippendale, 267, 418
 Cimabue (1240-1300), 199, 356, 357-8
 Cinquecento, 260, 261
 Circle, 37, 112, 147, 204

Cire-perdue (lost wax), 154, 155, 337
 Cizek, Franz, 284
 Classic, 8-9, 74-5, 186-7, 323-39, 382, 403-7, 428-9
 Clavilux (key to light), 122
 Clay, 15, 38, 152, 154, 159, 401
 Clothes, 77-83, 287
 (Lady) Cockburn and Her Children—
 Reynolds, 179, 386
 Colleoni—Verrocchio, 344-5
 Colonna, Vittoria, 229
 Color-III, 21-22, 41-60, 63, 105, 127-8, 288-9, 371
 Color blind, 58
 Color scheme, 47, 52-54
 Color wheel, 43, 47-51, 53, 54
 Combat of Gods and Giants, 331
 Complements, 46-7, 54-4, 71
 Composition—VII, 125-143
 Concave, 28, 112, 153
 Concert, The—Giorgione, 215
 Consistency, 63-64, 245-6
 Constable, John (1776-1837), 117, 185-6, 387
 Constantine, 10, 304, 306-7
 Constantinople, 10, 307, 412
 Contemporary, 14, 314-15, 350-1, 391, 432
 Continuity, 72, 74, 272, 295
 Contour, 63, 73, 128, 187
 Conventional, 64, 248
 Convex, 28, 112, 153
 Cook, George Cram, 425
 Corbel, 151, 294
 Corinthian, 299, 305
 Cornfield—Constable, 186
 Corot, Camille (1796-1875), 25, 118, 187-8, 222, 279-80, 384
 Correggio (Antonia Allegra) 1489-1534), 59, 107, 113, 114, 118, 205, 208, 372, 392
 Correlation—XIII, 269-90
 Cossa, Francesco (1430-1480-05), 366
 Charles V—Titian, 371
 Costa, Lorenzo (1460-1536), 366
 Costume design, 28, 34, 78-83
 Crafts—XVII, 15, 16, 17, 159, 395-421
 Crater (mixing bowl), 404
 Cresilas (ab. 460 B.C.), 330
 Creative, 131, 221, 224-40
 Creation—XI, 17, 21, 26, 63, 219-40
 Creator, 21, 26, 201, 402
 Cristus, Peter (ab. 1450), 205, 374
 Cromlech (a circle of stone), 293

Crucifixion—Dürver, 206
 Cryselephantine (gold and ivory), 301
 Cubists, 97, 218
 Cylix (drinking cup), 404

D

Dance of the Nymphs—Corot, 188
 Darius and Alexander, 37, 211-12
 Dark Ages, 10, 11, 12, 340, 342
 Daubigny, Charles François (1817-1878), 119, 188, 384
 David, Louis Jacques (1748-1825), 179-80, 213-14, 382
 David—Michelangelo, 347
 Dawn—Michelangelo, 230, 347
 Day—Michelangelo, 230, 347
 Deacon Chaplin—Saint Gaudens, 350
 Dead Christ, The—Mantegna, 361
 Death of St. Francis—Giotto, 225
 Death of Wolfe—West, 215, 388
 Decoration—XII, 127-8, 241-68
 Delacroix, Eugene (1798-1863), 49, 214
 Delaroche, Paul (1797-1856), 383, 391
 Depth, 23, 90, 128
 Descent from the Cross—Rubens, 34, 140, 206, 374
 Design—IV, 4, 61-83, 127
 Diagonal, 37, 138
 Diana's Hunt—Snyders, 192
 Diana of Versailles, 338
 Diaz, Narcisse Virgilio (1808-1876), 188, 384
 Dillons, Hendrik (1812-1872), 380
 Diodumenus, 328, 329
 Discobolus, 170, 328
 Distance, 90-93, 98, 101
 Dolci, Carlo (1616-1686), 379
 Dolman (a table stone), 293
 Donatello, Donato (1386-1466), 97, 312, 343, 344-5
 Doric, 298-9, 300, 301, 305, 331
 Doryphorus, 33, 170, 328
 Dou, Gerard (1613-1675), 191
 Dougherty, Paul (1877-), 190
 Duccio, di Buoninsegna (1260-1320), 364
 Dupré, Jules (1811-1889), 188
 Dürer, Albrecht (1471-1528), 178, 206, 377
 Düsseldorf, 390
 Dutch, Little Masters, 87, 114, 119, 189, 190, 375, 380
 Duveneck, Frank (1848-1919), 390

Dyck, Sir Anthony Van (1599-1641),
178, 179, 206, 380, 385, 393
Dyck, John C, 200-2
Dynamic, symmetry, 28

E

Ealecthos (oil flask), 404
Ecce Homo—Guido Reni, 379
Eclectics, 13, 378, 379
Egyptian, 7-8, 9, 14, 74-75, 94, 150,
203, 205, 295-7, 321-2
Eighteenth century, 60, 194, 267, 276,
289, 374
"1814"—Meissonier, 214
Election, The—Hogarth, 217
Electricity, 123-4, 251-2
Elgin Marbles, 301, 331-2
El Greco (Domenico Theotocopuli),
(1581-1641), 235-6, 377
Embarcation for Cythera—Watteau,
216, 382
Emotional, 23, 43, 46, 367
Empire style, 266
Engineering, 9, 44, 296, 305, 306, 315
England, 59, 117-8, 185, 310, 385-8
Entablature, 298-9, 301-3, 331
Entasis (a slight swelling in a column),
299-300
Esthetics, 26, 250
Et in Arcadia Ego—Poussin, 216
Erasmus—Holbein, 178, 376
Etching, 38, 233-4, 257
European, 9, 294, 311
Evangelists, The Four—Donatello, 344
Evening—Corot, 188
Experimenters, 7, 76, 293-4, 356, 368
Expulsion from Eden—Masaccio, 359
Eyck, Hubert van (1366-1446), 366,
373
Eyck, Jan van (1380-1440), 366, 373

F

Falconet, Pierre (1741-1791), 349
Family Jollification—Jan Steen, 191
Fan vaultings, 409-10
Farragut Monument—Saint Gaudens,
349
Fates, The—Phidias, 332-5
Faun—Praxiteles, 274
Faun's Head—Michelangelo, 347
Faustus, Dr.—Rembrandt, 233
Fifth Century B. C., 170, 289, 326, 329

Fifteenth century, 12, 94, 97, 212, 365
368, 412
Fighting Temeraire—Turner, 116-17
Fantine—Latour, Henri (1836-1904),
195
First Burial, The—Barrios, 349
Flaxman, John (1755-1826), 349
Flemish, 99, 177, 194, 372
Flight into Egypt—Patimir, 205
Floris, Franz (1517-1570), 205
Florence, 23, 94, 225, 274, 312, 358,
364-5, 366
Fontainebleau—see Barbizon School
Foppa, Vicenza, 366
Forlì, Melozza da (1438-1494), 365
Form—II, 19-39, 43, 63, 127-28
Forum, 303-6
Fourteenth century, 147, 162, 365
Fourth dimension, 100, 218
Fragments, 10, 238, 333, 344
Fragonard, Jean Honoré (1723-1806),
265, 382
Francesca, Piero della (1415-1492), 94
Francia, Francesca (1450-1517), 141,
365, 366
Francis I, 381, 415
Francis, Saint, 128, 225, 353
Frederick the Great—Rauch, 349
French, 273, 264-6, 284, 310, 348-9
Frontality, 322, 325, 326, 328
Furniture, 250, 251, 262-3, 286, 416
Fyt Jan (1609-1661), 192

G

Gaddi, Agnola (1332-1396), 359
Gaddi, Taddeo (1300-1366), 359
Gainsborough, Thomas (1727-1788),
36, 178-9, 386-7, 393
Galileo, 308-9
Gattamelatta—Donatello, 344-5
Gates of Paradise—Ghiberti, 228, 342-4
Genre (the trivial), 173, 190-2
Geometrical, 3, 23, 75, 91, 239, 248
George, Saint—Donatello, 344
Gericault, Jean (1791-1824), 383
Germany, 376
Ghent Altar Piece—Van Eycks, 373
Ghiberti, Lorenzo (1378-1455), 113,
228, 342, 343-4
Ghirlandajo, Domenico (1449-1494),
205, 361, 365
Gibbons, Grinling, 418
Giorgione, Barbarelli (1478-1511), 59,
366

Giotto, (Ambrogio Bondone) (1266-1336), 34, 94, 110, 113, 119, 128, 147-48, 205, 224-6, 240, 356, 364, 391
 Gizant (recumbent male figure), 341
 Gigantes (recumbent female figure), 341
 Glass, 3, 4, 109, 151, 160, 406
 Gleaners—Millet, 384
 Gloria Victis—Merci, 274, 326, 349
 Gloucester Cathedral, 310
 Golden Age, 260, 264, 289, 290, 311, 326, 327, 375
 Golden Stairs, The, Sir Edward Burne-Jones, 211
 Gothic, 11, 12, 75, 94, 200, 260, 309-11, 339-42
 Goya, Francisco (1746-1828), 381
 Goyen, Jan van (1596-1666), 184
 Graham, The Honorable Mrs.—Gainsborough, 36
 Graphic, 162-3, 400
 Greek, 9-10, 28, 34, 74-5, 170, 259, 297-305, 323-9, 356, 403-4
 Green, 45, 46, 48, 55, 57
 Greuze, Jean Baptiste (1725-1805), 180, 382
 Grotesque, 247, 260, 262

H

Hals, Frans (ab. 1580-1666), 177, 180, 376, 377, 393
 Harding, Chester (1792-1866), 389
 Harmony, 30, 66, 70, 78, 81, 152
 Hassam, Child (1859-), 391
 Haydn, 279-80
 Hay Wagon, The—Bosch, 217
 Hay Wain, The—Constable, 186
 Head, 27, 28, 30, 33
 Helen of Troy, 426, 429
 Hellenistic, 9, 337-9
 Helst, Van der (1613-1670), 380
 Hemicycle—Delaroche, 383, 391
 Henner, Jean Jacques (1829-1905), 384
 Henri, Robert (1865-1929), 160, 234
 Henry VIII—Holbein, 178, 385
 Hepplewhite, 267, 418
 Herculaneum, 14, 259, 417
 Hermes, 153, 170, 330, 335-6, 339
 High-light, 46, 50, 114, 271
 High Renaissance, 13, 98, 110, 113, 230, 368-78
 Hille Bobbe—Hals, 177

Historic, 73-77, 211-15
 Hittite, Lion, 323
 Hobbema, Meindert (1638-1709), 36, 87, 99, 185
 Hogarth, William (1697-1764), 30, 217, 222, 385
 Holbein, Hans (1497-1543), 178, 179, 376, 380, 385
 Holland, 184-5, 189, 217, 375
 Holy Family—Michelangelo, 141
 Holy Night—Correggio, 113, 118, 372
 Home, 249-50, 255, 259, 268, 285-6
 Home of the Heron—Inness, 390
 Homer, Winslow (1836-1910), 190, 391
 Hooch, Peter de (1632-1681), 99, 191, 380
 Hoppner, John (1758-1810), 179, 386
 Horse Fair—Bonheur, 194
 Houdon, Jean-Antoine (1744-1828), 349
 Hudson River School, 389-90
 Hue, 48-49, 58
 Human form, 25-35, 183, 237, 248, 327, 328-9, 365
 Hunt, Holman (1827-1910), 118, 387
 Hydria (container for water), 404

I

Ictinus (ab. 440 B.C.), 300
 Idealistic, 5, 215-16, 360
 Idle Servant, The—Maes, 191
 Idyl, The—Corot, 188
 Illuminated Mss., 108-9, 410-11, 412
 Illumination—VI, 4, 103-124, 127-8
 Immaculate Conception—Murillo, 377
 Impressionists, 119-121, 132, 188, 239, 385, 387
 Imitation, 65, 130-1, 246
 Individualistic, 5, 199, 221, 223-4
 Industry, 281-90
 Inness, George (1825-1894), 390
 Infanta Margarita—Valasquez, 178
 Ingres, Jean Auguste (1780-1867), 382
 Intensity, 51-52, 105, 222
 Interior Decoration, 248-68, 274
 Interpretation—X, 169, 197-218
 Inventiveness, 9, 221, 293
 Intaglio (sunken), 153
 Ionic, 298-9, 300, 302, 305
 Iron, 7, 151, 161
 Isodorus (of Melitus) (ab. 352), 307
 Israels, Joseph (1824-1911), 192, 380
 Italian, 80, 107-8, 113, 260-3, 343-8

Italy, 201, 260, 304, 342-3, 365
Intellectual, 23, 43, 367, 391

J

Japanese, 77, 98-9, 107-8, 133, 256, 258, 388
Joan of Arc—Chapu, 349
John, the Baptist—Rodin, 237, 348
Jones, Inigo (1572-1651), 313
Jordaens, Jacob (1593-1678), 192
Jurisprudence—Raphael, 371

K

Keats, 275
Keller, Helen, 54-55
Keramics (*see* ceramics)

L

Lady with the Lute—Vermeer, 191
La Farge, John (1835-1910), 390
Landscape, 26, 133-38, 180-4, 189, 387
Landes-Rousseau, 187
Landseer, Sir Edwin (1799-1879), 193
Language, 8, 11, 12, 16, 23, 47, 122, 281
Laocoön, 337
Last Judgment—Michelangelo, 205, 370
Last Judgment—Oreagno, 358
Last Supper—Leonardo da Vinci, 200-1, 206, 369
La Tour, Quentin (1704-1788), 382
Laughing Cavalier—Hals, 177
Lavinia—Titian, 37, 59, 176, 393
Lawrence, Sir Thomas (1769-1830), 179, 386
Le Brun, Charles (1619-1690), 264, 381
Le Brun, Mme Vigée (1755-1842), 180, 382
Lely, Sir Peter (1617-1680), 179
Leonardo da Vinci (1452-1519), 44, 113, 164-5, 170, 174-5, 206, 345, 363, 366, 368-9, 392
Leucippae—Rubens, 374
Leyden, Lucas van der (1494-1533), 99
Life of Ste. Ursula—Mernling, 374
Light, 21, 43, 44, 47, 51, 63, 105, 106, 108, 110, 115, 118, 120, 123, 251
Light of the World—Hunt, 118
Light Ray Theory, 44-45
Lincoln Cathedral, 310

Lincoln—Saint Gaudens, 153, 350
Linear perspective, 88-89, 98, 99
Lintel, 151, 294, 298, 304
Lions Gate, 8, 294, 323
Lippi, Fra Filippo (1406-1469), 113, 140, 141, 274, 360, 365, 392
Lippi, Filippino (1457-1504), 362
Litchfield Cathedral, 310
Lorenzetti, Ambrogio (ab. 1323-45), 364
Lorenzetti, Pietro (1305-48), 364
Lorraine, Claude (1600-1682), 186-7, 188, 381
Louis XIV, 264, 265, 381, 416
Louis XV, 259, 265, 416
Louis XVI, 180, 216, 266, 417
Lucrezia, 372, 392
Lysippus (ab. 340 B.C.), 170, 336-7

M

Mabuse, Jan Gossart (ab. 1470-1532), 171-2
Madonna of the Chair—Raphael, 140-1
Madonna of the Harpies—Andrea del Sarto, 139, 372
Madonna of the Magnificat—Botticelli, 141, 362
Madonna with the Angel Bearing Lilies—Botticelli, 141
Madonna Enthroned—Cimabue, 199, 358
Maes, Nicolas (1632-1693), 191, 380
Manet, Edouard (1832-1883), 49, 188
Manipulation, 4, 7, 13, 16, 17, 64, 66, 147, 281-2, 289, 397, 400-1, 427
Mannerists, 13, 378
Mantegna, Andrea (1431-1506), 94, 118, 194, 361, 365
Man with the Broken Nose—Rodin, 236, 348
Man with the Hoe—Millet, 275, 349
Man with the Glove—Titian, 371
Marble, 150, 152, 153, 159, 229, 246, 298, 303, 306, 320, 324, 336
Maris, Willem (1839-1910), 192
Market Cart—Gainsborough, 387 (St.) Marks, 306-8
Marie Antoinette, 180, 266, 417
Markham, Edwin, 275, 349
Mark Twain, 200-1
Martin, Homer (1836-1897), 390
Martini, Simone (1283-1344), 364
Marriage à la Mode—Hogarth, 217, 385

Marseillaise—Rude, 326, 349
 Masaccio, Tommaso (1401-1428), 94, 359, 365
 Masolino, Tommaso (1383-1440), 365
 Massacre of Scio—Delacroix, 214, 383
 Matisse, Henri (1869-), 217
 Mausoleum of Halicarnassus, 229
 Mauve, Anton (1838-1888), 193, 380
 Measurement, 27-33, 328-9.
 Medici, 210, 228, 230, 261, 276, 347
 Medieval, 6, 10-11, 75, 94, 109, 170, 340-2, 407-11, 430
 Meissonier, Jean Louis (1815-1891), 214, 384
 Memling, Hans (1435-1493), 374
 Memmi, Lippo (1356), 364
 Memory, 4, 5, 22, 223, 280
 Mercie, Marius (1845-1868), 274, 349
 Mercury—Bologna, 203, 348
 Messdag, Henrik (1831-1915), 189, 380
 Messina, Antonello da (ab. 1447-1493), 366
 Mestronic, Ivan (1883-), 349
 Metal, 7, 152, 402, 414
 Metopes (slabs of stone), 298-9, 301, 331
 Meunier, Constantin (1831-1905), 349
 Meyer, Hendrick (1809-1866), 189, 380
 Michael and Satan—Flaxman, 349
 Michelangelo, Buonarroti (1475-1564), 25, 38, 44, 128, 141, 153, 170, 201, 226-30, 275-7, 312-13, 335, 343, 346-7, 369-70, 392
 Millais, Sir John (1829-1896), 118, 387
 Millet, Jean François (1814-1875), 36, 188, 349, 384
 Milton, 275-7
 Miners, The—Meunier, 349
 Minium (red pigment), 109
 Modern, 6, 13-15, 76-77, 99, 217-18, 348-51, 431-2
 Mona Lisa—Leonardo da Vinci, 36, 69, 174-6, 369, 381
 Monet, Claude (1840-1927), 117, 121, 385
 Monkey Painter—Chardin, 382
 Monochrome, 52-53, 129
 Monolith (a single stone), 293-4, 298
 Montagna, Bartolommeo (ab. 1460-1553), 366
 Mora Luis (1874-), 29
 Moran, Thomas (1837-1844), 390
 Morando, Paolo (1486-1522), 366
 Morning—Corot, 188

Morris, William (1834-1896), 409
 Mosaics, 69, 109, 408-9
 Moses—Michelangelo, 229, 347
 Moving pictures, 64, 280-1
 Murillo, Bartolomé Estéban (1617-1682), 205
 Mycenae, 8, 298
 Myron (ab. 470 B.C.), 170, 327-8, 329
 Mythology, 203, 208-9

N

Nast, Thomas (1840-1902), 217
 Nattier, Jean Mars (1685-1766), 382
 Naturalistic, 173, 184-6, 247, 360
 Nature, 64-67, 130, 201-2, 224, 238, 247
 Nemesis, 330-1
 Newton, Sir Isaac, 43, 44
 Night—Michaelangelo, 230, 347
 Night Watch—Rembrandt, 37, 114-15, 177, 232-3, 375, 380
 Nike Apteros, 300
 Nike of Delos, 325
 Nineteenth Century, 238, 268, 383, 390
 Niobe, 336
 Nocturne in Black and Gold—Whistler, 117-18
 Notan (light and dark), 107-8
 Notre Dame, 310, 385

O

Oath of the Horatii—David, 213-14
 Occult, 71, 74, 79
 Oinochae (wine pitcher), 404
 Olympian Zeus, 153, 324, 329
 Orange, 45, 48, 51, 57
 Orcagna, Andrea (ab. 1308-1368), 118, 358, 387, 392
 Orders of Greek Architecture, 259, 265, 298-300, 304
 Organization, 63, 67-9, 131
 Oriental, 10, 77, 259-60, 263, 307, 418
 Orley, Barend van (1493-1527), 205

P

Padua, 225, 358, 366
 Pagan, 10, 75, 109
 Painting XVI, 15, 17, 107, 156-59, 204, 353-94
 Pallas and the Centaur—Botticelli, 210, 362
 Pantheon, 305, 312
 Paper-weight, 3-4, 397, 434

- Paradise—Fra Angelico, Tintoretto, 205
 Parsons, Frank Alvah, 271
 Parthenon, 9, 33, 170, 300-5, 310, 330-5
 Parthenon, Frieze, 69, 106, 332
 Pater, Walter, 200, 202, 425
 Patimir, Joachim (ab. 1490-1524), 205 (St.) Pauls, 311-13
 Peale, Charles Wilson (1741-1827), 389
 Penelope Brothby, Miss—Reynolds, 179
 Peasants at a Game of Cards—Brouwer, 191
 Penseroso, Il—Michelangelo, 230, 237
 Peace and Plenty—Inness, 390
 Peacock Room—Whistler, 245-6
 Pentelicus, 297, 300, 324, 331
 Pericles, 297, 300, 330
 Periods, 6-15, 74-77, 259-68, 400-40, 427-33
 Perseus—Cellini, 155-56, 347-8
 Persian, 77, 131-2, 297, 326-7, 330
 Personality, 5, 30, 68, 82, 130, 201, 277, 300, 386, 391-4
 Perspective V, 4, 23, 24, 85-101, 129, 135
 Perugino, Pietro (1446-1524), 278, 363, 365
 (St.) Peter Baptizing the Pagans—Massaccio, 359
 (St.) Peter's, 128, 147, 229, 311-13
 Peter the Great—Falconet, 349
 Phidias (ab. 460 B.C.), 105, 170, 300, 329, 330-5, 338
 Philip II—Titian, 176
 Philip IV—Velasquez, 177, 377
 Phyfe, Duncan, 419
 Pieta—Michelangelo, 228, 347
 Pieta, Francia, 141-42
 Pisa, 308-9, 341-2
 Pisano, Andrea (1280-1359), 342, 344
 Pisano, Giovanni (1240-1320), 342
 Pisano, Niccola (1206-1278), 341
 Pisano, Vittore (Pisanello), (ab. 1380-1450), 366
 Plateresque (silversmith), 263
 Poe, Edgar Allan, 251
 Poetry—Raphael, 371
 Pollaiuolo, Antonio (1429-1498), 360, 365
 Polychrome (many colors), 235, 263
 Polyclitus (ab. 460 B.C.), 33, 170, 328-9, 336
 Polydorus (ab. 80 B.C.), 337
 Polyptych (many panels), 373
 Pompadour, Madame, 265, 272, 417
 Pompeii, 14, 259, 274, 417
 Portals, Jean François (1818-1895), 380
 Portland Vase, 406-7
 Portraits, 173-80, 234
 Pot of Basil—Alexander, 158
 Potter, Paul (1625-1654), 192-3
 Pottery, 16, 38, 160, 401, 403-5
 Poussin, Nicholas (1594-1665), 216, 381
 Praxiteles (ab. 364 B.C.), 170, 274, 330, 338
 Pre-Raphaelites, 118, 119, 387, 392
 Primaticcio, Francesco (1504-1570), 381
 Primitives, 10, 14, 74, 169, 293, 357, 372, 387
 Principality, 93, 129, 131-32
 Principles, 14, 65, 69-73, 130
 Printing, 12, 162, 412
 Prophets, Frieze of the —Sargent, 225, 390, 433
 Propylaea, 300
 Protogenes (ab. 330-300 B.C.), 35
 Psychological, 54-60
 Purposeful, 4, 7, 12, 16, 17, 64, 66, 281-2, 289, 400, 427
 Pyle, Howard, 130-1
 Pyramids, 7, 294-7
- ## Q
- Quattrocento (1400), 260
 Quercia, Jacopo della (1371-1438), 343, 346
 Quest of the Holy Grail—Abbey, 390
- ## R
- Raeburn, Sir Henry (1756-1823), 179
 Raft of Medusa—Gericault, 383
 Rainbow, 21, 43, 54
 Rake's Progress, The—Hogarth, 217, 385
 Raphael, Sangio (1483-1520), 113, 118, 140-41, 142-43, 164, 170, 207, 228, 277, 370-1, 392, 414
 Rauch, Christian (1777-1857), 349
 Ramofer, 322, 325
 Realism, 132, 169-72, 192
 Recamier, Madame, 179-80
 Rectangular, 137-38
 Red, 43, 45, 46, 48, 51, 55, 56, 109
 Red-figured, 404
 Reflected, 45-6, 93, 106, 111

Religious, 204-9
 Rembrandt (1607-1669), 36, 59, 99,
 107, 114-15, 164, 174, 176-7, 205,
 230-5, 375, 379, 393
 Renaissance, 12-13, 75-6, 110, 112, 165,
 199, 224-6, 312, 342-8, 357-373,
 412-16, 430-1
 Reni, Guido (1575-1642), 36, 208,
 209, 379
 Representation IX, 24, 38, 90, 110-21,
 127, 128, 167-95
 Repetition, 74, 78, 248
 Retinal Stimulation Theory, 46
 Returning Home—Troyon, 193
 Return to the Fold—Mauve, 193
 Reynolds, Sir Joshua (1723-1792), 59,
 115, 159, 178-9, 215, 393
 Rheims Cathedral, 310, 340
 Rhythm, 30, 66, 70-2, 74, 78, 82, 152
 Ribera, Fernandez (1779-1860), 381
 Ritschel, William (1864-), 190
 Robbia, Andrea della (1435-1525),
 161, 343, 345-6
 Robbia, Lucca della (1400-1482), 161,
 345-6
 Rococo, 247, 260, 262, 381, 417
 Rodin, Auguste (1840-1917), 335, 368
 Roman, 9, 10, 213-14, 215, 299, 303-6,
 339
 Romanesque, 11, 12, 308
 Romano, Guilio (1492-1546), 36, 143,
 208, 379
 Rome, 8, 9, 208, 274, 303, 312
 Romney, George (1734-1802), 179,
 210, 386
 Rossetti, Dante Gabriel (1828-1882),
 118, 387
 Rosso, de Rossi (1494-1541), 381
 Rouen Cathedral, 121, 310, 340
 Round, 30, 111, 112, 140-1, 147-8
 Rubens, Peter Paul (1577-1640), 37,
 140, 164, 177, 178, 374, 377, 380,
 393
 Rousseau, Theodore (1812-1867), 187,
 384
 Rucellai, Madonna, 119, 358
 Ruskin, John, 59, 117, 425
 Rude, Francois (1784-1855), 326, 349
 Ruisdael, Jacob von (1630-1682), 184-5

S

Sabines, The—David, 213
 Sacred and Profane Love—Titian, 215-
 16

Saint Gaudens, Augustus (1848-1907),
 153, 349-50
 Sainte Marie, Novello, 199, 358
 Sargent, John Singer (1856-1925), 36,
 164, 174, 180, 390
 Sainté Chapelle, 109, 340
 Salisbury Cathedral, 310
 Sarto, Andrea del (1487-1531), 36, 59,
 139, 208, 274, 366, 392
 Saskia—Rembrandt, 231, 375, 393
 Savery, William, 419
 Savonarola, 210, 362, 392
 Schools of Painting, 363-7
 Schubert, 277-9
 Science, 44-47, 54
 Scopas (ab. 380 B.C.), 336
 Scribe, The, 322, 411
 Sculpture—XV, 9, 15, 16, 105, 152-
 56, 317-51
 Selection, 4, 7, 13, 16, 17, 64, 66, 281-
 2, 289, 400, 427
 Sequence, 43, 63, 72, 78
 Seventeenth Century, 80, 194, 195, 238,
 276, 375
 Seven Wonders of the World, 148-49
 Sforzo, Francesco—Leonardo da Vinci,
 347
 Sfumato (smokiness), 369
 Shakespeare, (the Infant), Attended by
 the Passions—Romney, 210
 Shelley, 277-9
 Shepherdess, The—Mauve, 193
 Shepherds of Arcadia—Poussin, 216
 Sheraton, Thomas, 267, 418
 Shrimp Girl—Hogarth, 385
 Siddons (Mrs.) as The Tragic Muse—
 Reynolds, 179, 386
 Siena, 94, 342, 364
 Significance, 23-25, 202-4
 Signorelli, Luca (1441-1523), 94, 205
 Sinclair, Sir John—Raeburn, 386
 Sistine Ceiling—Michelangelo, 226-7,
 230, 245, 276, 369-70
 Sistine Madonna—Raphael, 69, 142-
 43, 370
 Sixteenth century, 276, 289, 366, 368
 Skeleton, 22, 29, 154
 Skyscrapers, 314-16
 Slave—Michelangelo, 229, 347
 Song of the Lark—Breton, 216
 Sorolla 1863-), 116
 Souvenir—Greuze, 382
 Sophia, Sta, 306-7
 Space, 39, 90, 99, 224
 Spanish, 76, 222, 263-4, 377, 381

Spanish Soldiers Throwing Dice—
Brouwer, 191

Spectrum, 21, 22, 44, 45, 48, 54, 56,
120, 129

Sphinx, 7, 296, 323

Spring—Corot, 188

Squarcione, Francesco (1394-1474),
365

Square, 30, 137

Stag Hunt, The—Snyders, 192

Stained-glass, 108-9, 159, 310, 311,
410, 413

Standardization, 5, 30, 328-9, 429

Stevens, Alfred (1828-1906), 349, 380

State Capitols, 297, 313-14

Steen, Jan (1626-1679), 191

Stevenson, Robert Louis, 63

Still-life, 173, 194-5

Stone Ages, 6-7, 169, 293

Stonehenge, 293-4, 298

Storage Room, The—de Hooch, 191

Street Gamins, The—Murillo, 377

Stuart, Charles Gilbert (1755-1828),
389

Subject, 172-4

Sully, Thomas (1783-1872), 389

Summer Shower—Inness, 390

Sunlight, 43, 46, 47, 114

Surrender of Breda—Velasquez, 212-13

Suyders, Franz (1579-1657), 192

Symbols, 4-6, 7, 202-4

Symmetry, 28-9, 71, 74, 78, 139, 142

Symphony in White—Whistler, 49

Syndies—Rembrandt, 177, 233, 376

T

Tanagra, Figurines, 153, 404-5

Tangible, 4, 22, 24, 152, 434

Tapestry, 162, 264-5, 413-14

Terms, 47-54, 247-8

Technique—VIII, 47, 121, 145-165,
363, 367

Textiles, 8, 16, 161, 401, 413

Thayer, Abbot (1849-1921), 355

Theatre, 80-81, 123

Theology—Raphael, 371

Theotocopuli, Domenico—*see* El Greco

Thinker, The—Rodin, 238, 348

Three Misses Hunter, The—Sargent,
164

Titian (Tiziano Jucelli), (1477-1576),
37, 59, 113, 170, 174, 176, 183, 209,
215, 366, 371

Tintoretto, Jacopo Robusti (1519-1594),
59, 205, 366

Tobit and Son—Rembrandt, 234

Tombs, 295, 341

Tools, 7, 27, 74, 150, 154, 401

Trabeated (formed of beams), 151

Trajan's Column, 304, 339

Transfiguration—Raphael, 207, 371

Tree of Jesse, Window, 109, 410

Triumph of Death—Orcagno, 358

Triumphs of Julius Caesar—Montegna,
361

Troyon, Constant (1810-1865), 193,
384, 391

Trumball, John (1756-1843), 389

Tryglyphs (three grooves), 298, 301

Tura, Cosima (1420-1498), 366

Turner, Joseph Mallord (1775-1851),
59, 116, 189-90, 387

Tutankhamen, 8

Two Sisters of Valencia—Sorollo, 116

Twilight—Michelangelo, 230, 347

U

Uccello, Paolo (1397-1475), 94, 97,
212, 359, 365, 392

Ulysses Deriding Polyphemus—Turner,
116-17

Unknown Roman, 339

Unit, 74, 78, 255

Unity, 271-2

Universal, 25, 174, 244, 249, 281

V

Valley Farm—Constable, 186, 387

Value, 49-51, 72, 105, 129

Vanishing point, 87, 91, 129

Vasari, Giorgio (1512-1574), 174, 344,
364

Vedder, Elihu (1836-1909), 390

Velasquez, Diego Rodriquez (1599-
1660), 49, 115-16, 174, 177, 178,

180, 212-13, 377, 379, 393

Velde, Willem van de (1633-1707),
189

Venice, 23, 183, 275, 307-8, 367

Venetian, 59, 113, 176, 183, 208, 366,
371, 372

Venus and Vulcan—Rubens, 374

Venus de Milo, 26, 176, 285-6, 337,
338

Verlat, Charles (1824-1890), 380

Vermeer, Johannes (1632-1675), 59,
191, 380
Veronese, Paola (1528-1588), 59, 366
Verrocchio, Andrea (1435-1488), 344-
5, 363, 365, 368
Vespasian, 339
Victorian Era, 267, 418
Victory—Michelangelo, 229, 347
Victory of Samothrace, 326, 337-8
Village Chief, 322
Vincent of Beauvais, 341
Violet, 43, 45, 48, 50, 51, 58
Vinci, da—*see* Leonardo
Visual, 22, 23-4, 223-4, 280
Vivarini, Bartolommea (ab. 1480), 361,
366
Voltaire—Houdon, 349
Vonnah Robert (1858-), 355

W

Wappers, Gustavus (1803-1874), 380
War Between the Athenians and Ama-
zons, 331
Washington—Stuart, 389
Watering Place—Gainsborough, 387
Watteau, Antoine (1684-1721), 216,
265, 381-2
Wagh, Frederick (1861-), 190
Wedgewood, Josiah, 407
Ween, Otto van (1558-1629), 374
Wellington, Duke of—Stevens, 349
West, Benjamin (1738-1820), 215, 388

Weydon, Roger van der (1400-1464),
374
Whistler, James McNeill (1834-1903),
36, 38, 49, 70, 117-18, 172-3, 180,
245-6, 387-8
Whistler's Mother—Whistler, 36, 137,
173, 180
White, 21, 43, 46, 49, 55, 116
White Cod—Chase, 195
White Cow—Maris, 192
Whittier, 58-59
Wiertz, Antoine Joseph (1806-1865),
380
Winged Bull, 8, 323
Winged Victory, 325-6
Wilfred, Sir Thomas, 122
Woodbury, Charles (1864-), 190
Wordsworth, 279-80
Wren, Sir Christopher (1632-1723),
313
Wyant, Alexander (1836-1892), 390

Y

Yellow, 45, 46-9, 50, 53, 56
Young Woman at the Casement—Ver-
meer, 191

Z

Zuccone—Donatello, 344
Zuloaga, Ignacio (1870-), 381
Zurbaran (1598-1663), 381

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